

# The · School · Arts · Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE  
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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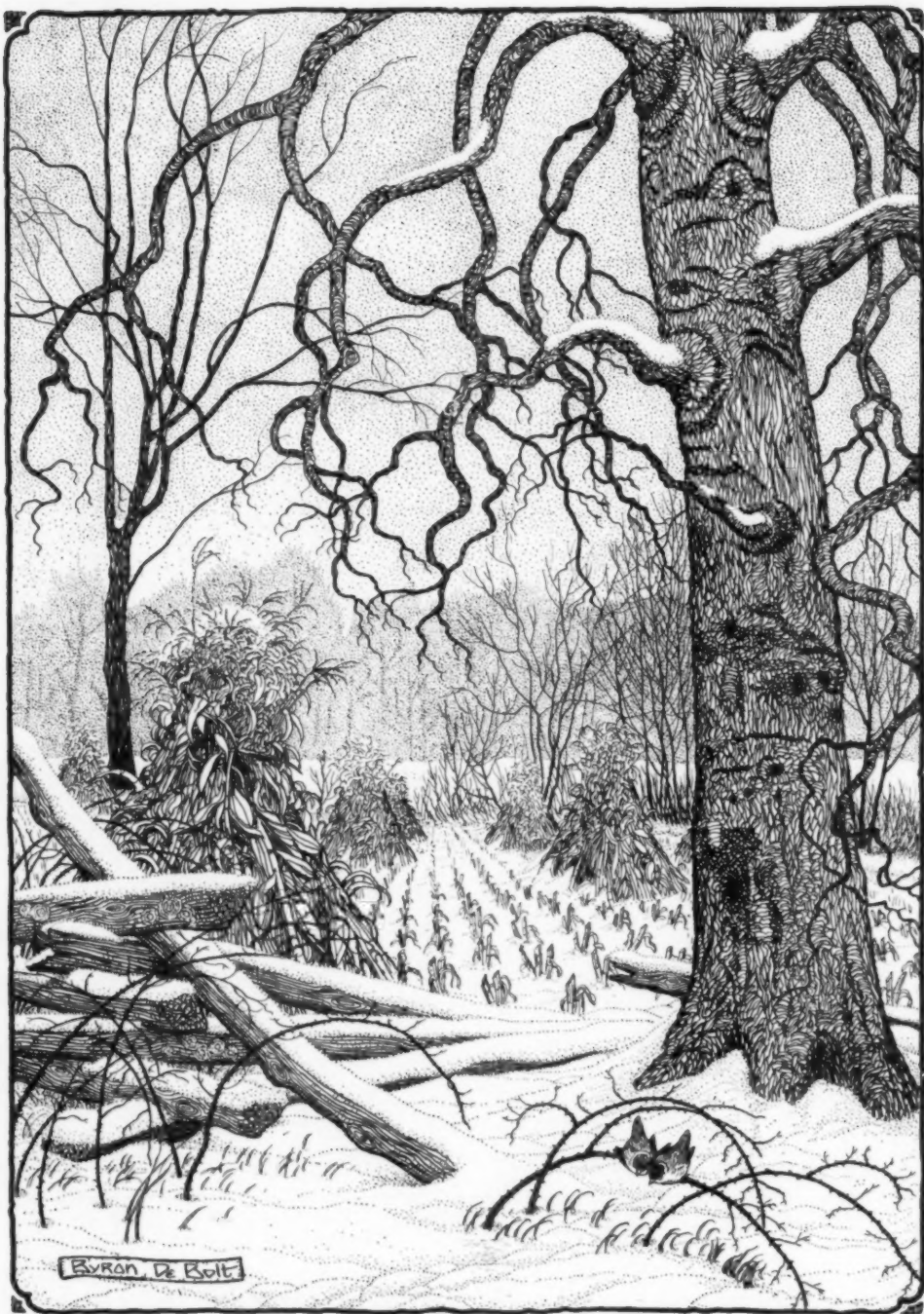
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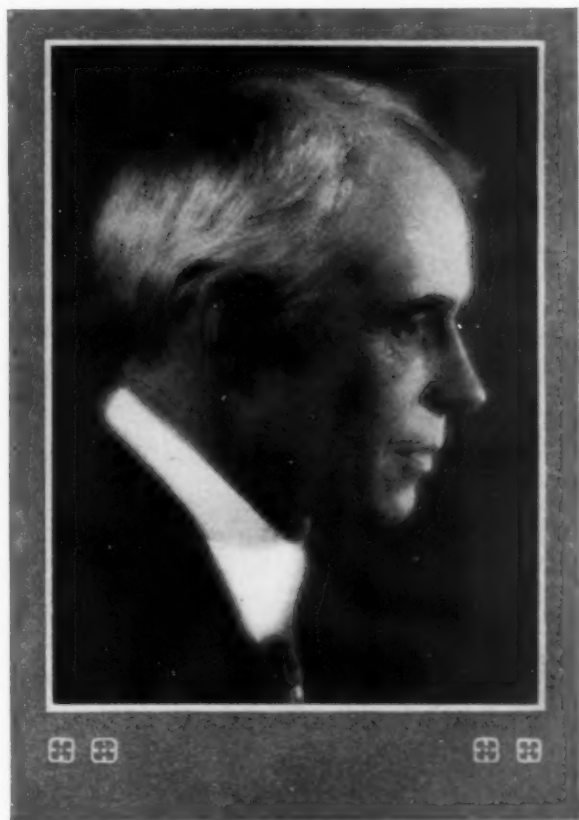
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GREY CANOPIED IS EARTH ALL HUSHED AND STILL  
SAVE CRUNCH OF SNOW BY FEET THAT SEEK THE FIRE,  
THE WINDS SIGH IN THE BEECH AND WOODED HILL  
AND SNOWBIRDS TWITTERING ON THE BENDING BRIAR.  
—De Bolt.

*The School Arts Magazine, January 1926*



This ILLINOIS NUMBER  
is dedicated to  
Professor Walter Sargent  
Director of Art Education  
University of Chicago  
in acknowledgment of  
his inspiring accomplishments  
in American Art Education



## Lorado Taft - - Master Sculptor

ELIZABETH HAZELTINE

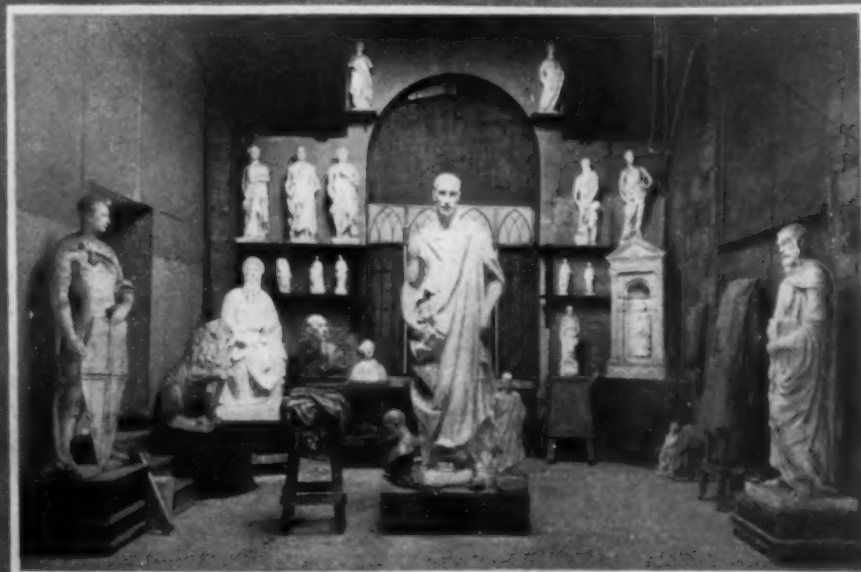
*Chicago, Illinois*

SO MUCH has been written about Lorado Taft's life and his sculpture that it seems advisable to give but a brief summary, and to acquaint the reader more particularly with his interesting work in behalf of art education. Lorado Taft was born in Elmwood, Illinois, and educated in the University of Illinois. His father was for many years a professor of geology in the same university. At a crucial point in his career, when he was still a boy, came an opportunity to watch, and later to assist in repairing a number of plaster casts purchased by the university as a nucleus for an art collection. The casts were badly damaged in shipment, and the experience with them convinced the young Lorado that sculpture was to be his life work. After he was graduated from Illinois at the age of nineteen, he went to Paris to study. On his return home he opened his studio in Chicago, and his faith in Chicago as a future art center has since been justified. For years there was a struggle such as all young artists have. Then came the great opportunity of the Chicago World's Fair. He was given a commission for the sculptural decoration on the Horticultural Building, the important part of which consisted of two groups, *The Sleep of the Flowers*, and *The Awakening of the Flowers*. This commission led to others and gradually he became established as a successful sculptor.

He has created many beautiful monuments, several of which are in Illinois.

His works are known as far east as Washington, D. C., where the Columbus Monument was erected, and as far west as Seattle, where the General Washington stands on the university campus. Among Mr. Taft's loveliest creations are fountains, such as the Ferguson Fountain of the Great Lakes near the Art Institute, Chicago, which brings an old world bit of beauty into the rush and roar of the modern city; and the colossal Fountain of Time at the west end of the Midway, also in Chicago. He is now at work on an heroic sized Lincoln to be in Urbana, Illinois. Mr. Taft is well known also as a lecturer and as a writer.

His Midway Studios form one of the most unique places in the state of Illinois. Located across the Midway Plaisance from the grey towers of the University of Chicago, they include a group of low, rambling buildings of an indeterminate sort of architecture, partly vine-covered, profusely sky-lighted. The main entrance leads into a great court, the west end of which is filled almost to the peak of the roof with the plaster model of the Fountain of the Great Lakes. In the center is a shallow, sunken pool where gold fish swim. Around the walls are plaster models of groups from the Thatcher Memorial Fountain in Denver, and several completed figures for the great Fountain of Creation upon which Mr. Taft has been working for several years. On either side are big doors, some opening into work rooms, some into private studios of independent sculptors



UPPER PHOTO SHOWS THE COURT OF THE MIDWAY STUDIOS. THE LOWER PHOTO IS A VIEW IN THE DONATELLO STUDIOS. THE DONATELLO STUDIOS ARE NOT YET FINISHED

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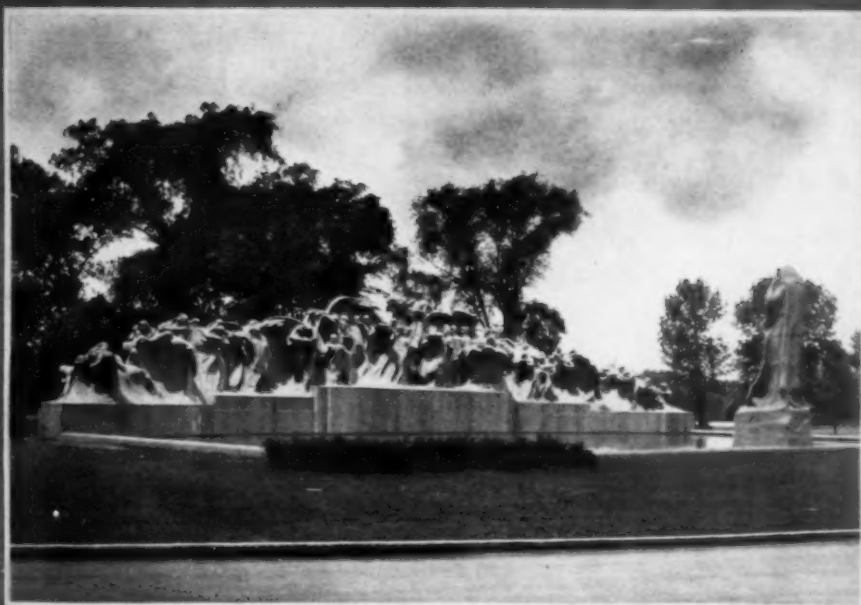
who enjoy the privilege of association with the man who has built up the colony and made its existence possible. More than fifteen years ago he started this studio in the lower floor of a brick stable, back of a fraternity house. Almost at once expansion began. Additions were built, other buildings moved up and attached, rooms walled off, until it now includes a dozen large studio rooms, and many smaller ones. Fully a score of persons live and work within it. Not only has Mr. Taft gathered about him a number of distinguished sculptors, but he has invited young students, both men and women, whose talents or inclinations toward sculpture interested him, and has given them the opportunity of working in the studio atmosphere where they may watch the various processes, occasionally help with some minor part, but chiefly try their own wings. Mr. Taft does not hold classes, but he generously gives these young people an opportunity of inestimable value. One is reminded of the apprentices in the studios of the old Italian masters.

And not only in this do the Midway Studios recall those of the Renaissance. The whole spirit of the place harks back to Donatello. In his day sculpture was vital. Today, generally, it is remote from everyday life. Mr. Taft's ideal is to "humanize" art, to have its beauties more universally understood. He has said:

Industry, Commerce, Sanitation, Education, all are necessities, but in a great measure they are only means toward an end. The one thing which explains human life is Art, the bequest of the generations. "All passes; art alone remains." Lovingly created, it is transmitted like a prized heirloom, enriching and inspiring its possessors.

The average American is blind to the beauty which surrounds him; the heir of the ages, he is oblivious to his heritage. I think of those passionate words, "The eternal court is open unto you with its society, wide as the world, multitudinous as its days; the chosen and the mighty of every place and time." How pitifully few are those who respond! I used to tell our boys abroad that they seemed to be practically "immune" to art. It was not their fault. It is mine and yours, for we hold the key. I came home with a great sense of responsibility—a resolve to share as far as possible this companionship which means so much in our lives.

Within the studios one finds not only most of the steps in modern sculpture actually under way—but one may step into the recreated studio of Donatello himself, be surrounded by his sculpture, and utterly forget that one lives in the present century. The building of this studio was but part of a plan of Mr. Taft's to teach art history to children. The works of the old masters the children may know, but their lives seem too remote to be of interest. Mr. Taft believes the chasm between that age and our own may be bridged, and a sort of personal friendship with the artists established through little historical plays and motion pictures. Being the type of person who never hesitates to put an ideal in concrete form once he is convinced of its value, Mr. Taft planned, as an example, a little play built around the story of the competition for the second pair of gates to the Baptistery in Florence. The play was first staged by members of the studio and neighbors, and held such promise that Mr. Taft set about procuring an actual replica of the bronze gates by Andrea Pisano, before which the first scene occurs. These are



TWO VIEWS OF "THE FOUNTAIN OF TIME" BY LORADO TAFT. THIS SPLENDID  
PIECE OF WORK IS LOCATED AT THE WEST END OF THE MIDWAY IN CHICAGO

*The School Arts Magazine, January 1926*

now in place in one of the rooms. The second scene called for Donatello's studio where a banquet is held in honor of Ghiberti, winner of the competition. His studio, as it might have been, was actually built, and so truly carries one back to the period of the Renaissance that one half expects to see the master himself at work there some day.

The original idea was for a play or motion picture. But a sort of "by-product" suggested itself to Mr. Taft, and he set about reproducing both scenes in miniature—a kind of "peep-show" for schools and children's museums. In the first, before the great doors, carefully modeled on a tiny scale by a talented young protege of Mr. Taft's stands Ghiberti, a little twelve-inch figure painted in the glorious colors of Florentine costume. He gazes at the work of his predecessor with a somewhat self-satisfied air. Beside him are Brunelleschi and the young Donatello, then but fourteen years of age. Della Quercia has happened by, and there are peasants, a priest, a lamp-lighter, and the omnipresent beggar to complete the scene. No child, nor adult either, could forget the essentials of the story, once having seen the people themselves! The Donatello studio, of a period twenty-five years later, is also under way in miniature, and there are plans for others—the field offers endless attraction.

Another educational interest of Mr. Taft's is to procure properly lighted galleries for small art collections in public schools. In a recent lecture at Yale University he explained just what is being accomplished in Chicago along this line. He said, in part:

Chicago will build in the next ten years seventy-five new Junior High

Schools. Not only are these admirably planned buildings to include "Welcome Halls," Community Rooms and branches of the Public Library, but each is to contain a sky-lighted space—fifty-four by thirty—upon the top floor, dedicated as the architect's drawings proclaim, to "Statuary and Art!" This is a distinction which one does not quite grasp, but the important thing is that we are to have the gallery and that our school casts are to be well lighted. Multiply this by seventy-five and the outlook becomes significant, provided the selection of exhibits is wise and the placing intelligently done. This leads me to another thought:

Sculpture is essentially light and shade. To put fine sculpture in a poor light is like smudging a beautiful drawing. Yet, wherever I journey, I find it invariably mistreated. Schools and organizations spend good money on Caproni's finest casts and then banish them to dark corridors and under stairs where they grow grimy and finally caricature the glorious originals from which they were faithfully reproduced. There is hardly a museum in this country which shows intelligence in the lighting of its casts. Some aristocratic collections refuse to show them at all. Thus the acknowledged masterpieces of the ages are concealed from the public, while our galleries are crowded with the third-rate art procurable from dealers. But the authorities are able to boast that they show only "originals."

The Metropolitan Museum has a rich collection of casts, generally so ill-lighted as to make them depressing. In the Boston Museum even treasures like the unique Aphrodite head are seen to disadvantage. In the crowded Pennsylvania Academy one is confronted at the door by a reception committee in the guise of a soiled Venus of Melos, the dirtiest alley-cat in America. A casual foot-light effect completes her slattern "allure." Such treatment of a noble work of art is as unnecessary as it is unfair to all concerned. It is like grinding a



"BLACK HAWK" ERECTED AT EAGLE'S NEST BLUFF, OREGON, ILLINOIS  
*The School Arts Magazine, January 1926*



MR. LORADO TAFT AND HIS MEMORIAL ANGEL

musical masterpiece through a wheezy hand organ—or murdering it through a poor orchestra, it is all the same—it does an injustice to the composition and to the composer, but worse yet it makes people believe they dislike good music!

In these school galleries of Chicago we

propose to give the treasures of the centuries a “fair show.” I have seen a plaster cast of the Venus of Melos so lighted that she was transfigured—actually more radiantly beautiful than the original in the Louvre! The “Fates” of the Parthenon, the Hermes, the Nike,

can be absolutely thrilling. More than this, with proper introduction these divinities, despite their glory, may be induced to come half-way and to reach a helping hand to us poorploddingmortals. After all, these figures were not dropped from the clouds, as the old priests used to insist, but were carved by men like ourselves; men, too, who were once boys, playing and dreaming like those about us. Let this be known to our children. Show them the processes of art. Into each exhibit put an invitation—and see what happens! I like that expression of Barrett Wendell: "Any scholar can help to make scholars, but lots fail in the process to humanize. My real duty, as I saw it, was not scholarly but humane!" Yes, we need humanized art collections! Our colleges will look after the history and the classification, and the criticism, all so desirable and necessary, but somewhere the spirit and the enthusiasms of the masters should be interpreted to American youth in such fashion that they too may be aroused to joyous participation. Only a few may be called to execute, but there is not a school child in America incapable of enjoying to some extent the great achievements of the past. They have a right to this inheritance of the race as they have a right to good food and clean air.

In making a plea for these museums in the schools Mr. Taft said: "Why, you can buy a perfectly thrilling collection of casts for five hundred dollars."

Several requests came to him, and he made a selection of casts for that amount. This list is now being used as a guide in a number of cities. "Some of the most important things are left out because full sized casts are too expensive and reductions are inadequate. But they should be presented in the form of good large photographs, with the suggestion that school classes fill the gaps. Nothing is finer as a class memorial than the Venus

of Melos; the Victory of Samothrace; Athena; the three 'Fates'; or the Augustas in toga."

Mr. Taft's interest is not only in the children. He has done much for the various communities of Illinois, and his enthusiasm never wanes. He is more than a sculptor. He is an art evangelist, and his sculpture is but one of the ways—albeit the most enduring one—in which he preaches the gospel of beauty. In the Art Institute of Chicago he has donated lectures on history of art every Sunday afternoon through the winter for a number of years. He calls them, appropriately, his "revival meetings." For the past few years he has devoted tireless energy and many lectures in an effort to preserve the Fine Arts Building in Jackson Park, called by some the most beautiful building in America. A five million dollar bond issue has been voted to restore the building, a portion of which is promised for architecture and sculpture exhibitions. Mr. Taft has already acquired several fine pieces for the sculpture gallery. The most beautiful, now temporarily set up in the Midway Studios, are complete casts of the final great gates for the Baptistery in Florence, made by Ghiberti. These are presented by the students of Hyde Park Night School, and were the first gift to the new museum.

At the time of Lorado Taft's election to the Academy of Arts and Letters, Hamlin Garland said of him:

There is no man in America who has more profoundly affected young people concerning art or whose election to the Academy will give more satisfaction to this country. He has done more to inspire a knowledge of art and a love for the beautiful than any other man of his age in America.

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**LORADO TAFT—MASTER SCULPTOR**
**HAZELTINE**


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4033	Young Augustus (bust)	8.00	Total		\$547.00
4040	Brutus (bust)	10.00	N. B. The discount allowed to schools will		
4043	Homer (bust)	15.00	bring the cost within \$500 and will probably		
5158	Maiden of Lille	5.00	cover transportation as well.		


**LORADO TAFT—MASTER SCULPTOR**

## Research in Art Education

WILLIAM G. WHITFORD

*Chairman, Department of Art Education, University of Chicago*

### MEETING THE PROBLEMS OF ART EDUCATION

**E**FFICIENCY is the slogan of our age. This is being demonstrated in business, industry, and all progressive enterprises. It is being used in the schools. The present demand in education seems to be for a maximum of learning in a minimum of time. We are called upon to apply this principle to the art work of the public school.

In speaking of the changes taking place in our educational program, a prominent educator recently presented the following valuable suggestions: "All of us, teachers and investigators alike, are confined somewhat within the limits of one of the various circumscribed specialties into which the field of educational enterprise is divided. However, it is our task to view the field of education as a whole. We must not forget that the educational process is a single thing, having as its object the complete unfolding of the individual's powers, and their adjustment to the conditions of life in modern communities."

In order to meet intelligently these present-day demands of the schools it becomes necessary to make a systematic and comprehensive study of education, then as specialists apply the principles of education to art work.

### INTERESTING AND IMPORTANT FACTS

According to statistics<sup>1</sup> "sixty-seven per cent of our public school pupils

leave school before completing the eighth grade. \* \* \* Thirty-three per cent of the students entering school complete the eighth grade. \* \* \* In England as well as in America, ninety per cent of the people gain no technical education, higher than the eighth grade." These data show clearly that the great problem of education for the masses lies with the public school pupils from six to fourteen years of age. Assuming a term of 1000 hours per year, we have 8000 hours at the most for the training of these people.

Not more than ten per cent of this time at best can be devoted to art. This leaves 800 hours for art education for the majority of pupils, and according to the figures cited above, for ninety per cent of the population of our nation. It is no small problem to determine what can best be accomplished in art education in this limited time. The big problem in art education today is: What can be accomplished in 800 hours to supply ninety per cent of the future population of our country, most effectively with the vital art requirements of life?

Genuine scientific research is needed in art education today perhaps more than in any department of the public school. Only through systematic investigation can great progress be made. This fact is well illustrated by the pioneer work in scales for measuring achievement in art by Kline and Carey<sup>2</sup>, by the interest aroused in the critical analysis of works

<sup>1</sup>"Industrial Education Circular, No. 3." Department of Interior, Bureau of Education, Washington, D. C., 1919.

<sup>2</sup>Linus W. Kline and Gertrude L. Carey. "A Measuring Scale for Free-hand Drawing." Baltimore, The Johns Hopkins Press, 1922.

of art by the Christensen-Karwoski and others art tests<sup>3</sup>, and by the great contributions in the educational analysis and methods of teaching drawing by such authorities as Sargent<sup>4</sup>, McCarty<sup>5</sup>, Manuel<sup>6</sup>, and Chatterson-Smith<sup>7</sup>.

A most encouraging trend in the national problem of art education is evidenced in the activities of the Federated Council on Art Education, a research body, national in scope, and backed by sufficient funds to assure the success of its undertakings. A recent bulletin published by the Council sets forth its purpose as follows:

The Federated Council on Art Education consists of a small group of men and women who act as representatives of national and sectional associations interested in art education.

Recent tendencies in the general development of art knowledge throughout the United States have given special emphasis to the subject of art in education. Higher standards in general education, with the attending demands for better professional preparation of the teacher, have, in turn, focused attention upon the training of the art director and instructor. The questions of professional training and degrees have been forced to the front.

Because of the general chaotic situation and the urgent need for concerted action in trying to solve the numerous problems the Federated Council came into being.

The Council purposes to make careful studies of the various phases of art education. From time to time, it expects to make public in printed reports its findings, conclusions and recommendations. It will proceed deliberately,

constantly seeking the aid and advice of scholars and experienced people within, and also without, its own specialized field. Educational leaders, generally, will be consulted and the best thought from every angle will support all the printed results.

The members of the Council freely give their services for the good of the cause and ask for the generous and active support of all in the professional field of art education, that complete and comprehensive results may be obtained.

#### RESEARCH AND THE TEACHER

Research is one of the guiding principles of education. By it the store of knowledge is increased. Scientific educational investigation, not guess work, will solve the problems pertaining to art in the school system. Research is the great opportunity of teachers. Indeed, when looked upon from this point of view the teacher's profession becomes fascinating.

He has children to study—not stones, bugs, fossils, or old manuscripts, but the most interesting of all possible materials—namely, human beings. Moreover, he has at hand human beings at their most engaging period—childhood and youth. And his children never grow old. In constant procession they present to him, always at the level of childhood, their innumerable interesting aspects. Yet each is different from the other—different in strength, talent and character; different in origin, growth, and need. If teaching these children is to include studying them, the job of teaching takes on new meaning. Its scope is broadened. Its meaning is enriched. No other calling may then be compared with it. It is the great adventure.<sup>8</sup>

<sup>3</sup>Erwin O. Christensen-Theodore Karwoski. "A Test in Art Appreciation." *Art Psychology Bulletin* No. 3. University of North Dakota, Jan. 1925. W. G. Whitford. "Empirical Study of Pupil-Ability in Art Courses. XX." *Elementary School Journal*, Sept.-Oct., 1919.

<sup>4</sup>Walter Sargent and Elizabeth Miller. "How Children Learn to Draw." New York, Ginn and Company, 1916.

<sup>5</sup>Stella A. McCarty. "Children's Drawings." Baltimore, Williams and Wilkins Company, 1924.

<sup>6</sup>Herschel T. Manuel. "Talent in Drawing." Bloomington, Ill., Public School Publishing Co., 1919.

<sup>7</sup>Robert Chatterson-Smith. "Drawing from Memory." London, Sir Isaac Pitman Sons, 1922.

<sup>8</sup>B. R. Buckingham. "Research and the Teacher. VIII." *The Phi Delta Kappan*, August, 1925.

## THE BROAD FIELD OF ART EDUCATION

The interesting feature of systematic investigation is that each new attempt in the solving of problems opens up new fields of research. In the organization, administration, supervision, special methods, and the theoretical aspects of art education there are so many problems needing careful study that no one need hesitate long if he has the desire, the ability, and the training essential to research demands.

Furthermore, it is safe to say that no division of education offers so rich an opportunity for systematic investigation as that of art education. The field of art is immensely broad and all inclusive

comprising all of the tremendous art heritage of the ages as well as the almost unbounded art realm of modern times. For this reason the subject-matter of art has never been properly classified and organized with respect to the administrative limitations of the public schools, or in respect to the valid demands of society for the various specific forms of art.

Innumerable unsolved problems present themselves to the progressive teacher and supervisor of art. The following list of problems in art education has been compiled and is offered with the hope of stimulating interest in this most attractive field of educational endeavor.

## ONE HUNDRED PROBLEMS IN ART EDUCATION

I. *The Significance of Art Education and Citizenship*

Investigation of the socializing effect of art as applied to community life. Public school art as a factor in the preparation for citizenship.

Investigation to determine the extent and exact character of art as encountered in the daily affairs of life. (Suggested by similar investigations in arithmetic, spelling, grammar, etc.) An inventory of some of life's uses of art knowledge easily furnished by the public school.

A study of the recognized importance of art in life as revealed by an analysis of the space and subject-matter devoted to this subject in leading newspapers and periodicals of the United States.

A study of the relative importance of subject-matter in art from the standpoint of the consumer.

II. *Evaluation of Text Books and the Literature of Art*

Investigation to discover the source of supply of the best published contributions to the literature on art education. Whether from the pens of college professors, art school instructors, high schools teachers, or from some other group. (Suggested from studies in other branches of education.)

Investigation to determine the needs of art teachers in respect to text books, method guides illustrative material, supplies and equipment.

Analysis of the content of the most important books on art to determine their fundamental contribution for the public school course of study in art.

Comparative analysis of published "courses of study" in art with respect to their content and organization.

III. *Methods*

Development of a system of figure drawing that can be made simple enough to be introduced in the first grade and developed step by step in a definite sequence throughout the grades.

Experiments in developing methods of teaching drawing, design, construction, and appreciation in art.

Investigation of the relationship of principles of perspective as aids in teaching drawing in the public schools.

The technique of teaching art with the aid of the opaque projector and the stereopticon.

Analysis of the project method of teaching in art and industrial art.

IV. *Teaching Exceptional Children*

A study of the exceptional child (both superior and inferior) and his reaction toward art.

Study of the attainment in art of slow, medium, and rapidly progressing children.

Experiments in the adaptation of subject-matter in art to normal, superior and inferior pupils.

Study of physical defects of children and their effect upon art work. How do visual and muscular defects, such as unbalanced vision and lack of muscular control effect art ability in connection with (1) thinking, (2) observing, (3) rendering?

Methods of instruction for pupils of special disabilities.

How far can instructors go in developing talent in art when it is discovered? What methods should be used?

#### V. *Classification and Organization of Subject-Matter*

Fundamental educational principles involved in the organization and administration of courses in art education.

Paramount objectives and "minimum essentials" in art education for the public school.

Analysis of the important books and literature on art to determine a better classification of the fundamental principles of art. Organization of this material in respect to the work to be covered in the different grades of the school.

Investigation to determine a simplified working vocabulary of exact meaning for all the graphic arts. Classification of the terminology and nomenclature of art in reference to the establishment of an appropriate art vocabulary for each grade.

Objective study of two conflicting color theories used in public school instruction.

#### VI. *Tests and Standards of Measurement*

Study of the place of art tests in education.

(a) Effectiveness of existing tests; (b) classification of the art field suitable for testing; (c) methods of developing test for various phases of art.

Development of achievement tests for the various divisions of art education, (a) drawing, (b) design and composition, (c) construction, (d) modeling.

Tests for aesthetic appreciation which are analytic in character.

Development of tests to measure the "aesthetic-emotional" nature of pupils.

Tests to determine at what age children begin to recognize and choose the tints and shades instead of the full intensity of the spectral hues.

Tests to determine at what age children begin to show a preference for and intelligent use of (a) complementary pairs of colors; (b) the adjacent harmonies; and (c) the triads.

Standards of attainment in art education.

Investigation in standards of attainment in drawing and design for each grade according to the Kline-Carey or other scales.

#### VII. *Duties and Requirements of Teachers and Supervisors*

Analysis of the high school teachers work to determine exact training required: (a) general education; (b) methods; (c) subject-matter; (d) technique.

The relation of special teachers and supervisors in art to the principal and other school officials.

Analysis of the duties and responsibilities of art supervisors in large city school systems.

A study of the relation of the supervisor of art to the community life of her territory.

Analysis of the essential qualifications of art: (a) educational; (b) technical; (c) executive; (d) humanistic; (e) physical and moral.

Rating teachers and supervisors of art education.

#### VIII. *Rural and Small Schools*

Objective investigation of the special problems in art education for rural communities. Experimental work in solving these problems.

Supervision and teaching of art in rural schools.

Survey of art education in rural and small town schools.

#### IX. *Educational Surveys*

Survey of the effectiveness of teaching art under the "industrial arts" plan in the elementary grades.

Survey of summer school courses in art for teachers in respect to their contributions to the art educational program in the public schools.

Survey of the contribution of art to the school building: (a) architectural; (b) decorating and lighting; (c) movable art objects, hangings, lighting, display; (d) school grounds and gardens; (e) psychological effect of beauty in school environment.

Survey of art courses in State Normal Schools and State Teachers' Colleges.

A survey of opinions on art education from the annual bulletins of the Western, Eastern and other Art Associations.

Survey of art education in the accredited public schools of the North Central Association.

Historical development of art education in the public schools of the United States.

#### X. *Special Problems*

Comparison of the facilities for teaching art in small schools and in large schools.

Investigation to determine adequate requirements for school library facilities in art.

A classified topical bibliography of books, bulletins, and periodicals listing valuable articles and subject-matter pertaining to modern art education.

Study of public school correlation with the museum of art, transportation, administrative details, technique of museum instruction, types of courses offered, preparation of the teaching force, material for use in the schools, credit, etc.

A study of the attitudes, emotions and ideals being developed through instruction in art.

Study of the methods by which the public may be made conscious of the school needs in art.

Correlation and its place in the art program.

The study of spontaneity in art expression.

Study of heredity as a factor in art talent.

What types of observations are developed through the teaching of art?

Study and analysis of color sense or color vision.

Study of technical abilities which art education should develop, and their grade placement.

Needs for state aid and supervision for art education.

The status of state supervision in art as a function of state departments of education.

Psychology of drawing: Investigation to discover the types of difficulties in learning to draw e. g., optical, observation, co-ordination, memory.

Investigation to determine at what age children are ready to understand and appreciate different types of artistic expression.

Investigation in regard to Dynamic Symmetry as a factor in art education in the public school.

A comparative study of teachers' marks in art with those in other subjects of the school.

Study and analysis of the aesthetic sense (psychological, physiological, educational.)

Investigation to determine the types of illustrations best suited to children's books.

Investigation in regard to the bases of art talent.

Study of the various ways of interesting high school pupils in the study of art.

Value of correspondence instruction compared with classroom instruction in art.

Analysis of the graphic representation of the human figure as drawn by children of different school grades.

Investigation of American and foreign born children in respect to their tendencies to copy or to originate in art work.

In following their own inclination do children make use of color primarily as a means of representation or for the pleasurable sensation derived?

Study of the so-called "Seven Ages of Childhood" and the relationship of art instruction to each period.

Investigation of the educational possibilities in art from the radio and the motion picture.

A study of art as used in the teaching of Home Economics and Household Arts.

The effect of different kinds of art material upon creative ability: (a) pencil, (b) colored crayons, (c) transparent water color, (d) opaque water color or fresco colors, (e) clay or plasticine, (f) soap, plaster of Paris, or wood for carving, (g) paper for cutting or tearing, (h) embroidering, etc.

A statistical analysis of the topics in the study of pictures, sculpture, and architecture being presented in the schools of the United States.

Study of the administration of practice teaching in art in normal schools and teacher training institutions.

Survey of high school pupils' intentions and occupational demands in art.

Survey and evaluation of the possibilities of public school aid in art from the many federations, associations, womens' clubs, museums, art schools, state departments of education.

Comparison of the salaries of art teachers with the salaries of other teachers in the school. Relationship of salary to experience, age, sex, training, degrees, and foreign travel.

Compilation and analysis of most frequent difficulties encountered by children in studying art.

Teaching art to the blind and study of art problems in occupational therapy.

Correlation of art with religious education.

The significance of art in the school assembly or morning exercise.

Study of the curricula of art schools giving degrees.

Study of the curricula in schools for the training of art teachers.

A critical analysis of the accuracy, uniformity, and discrepancy of color prints used in teaching art.

Determining the range of information of University freshmen in art.

Summary of recent changes in the emphasis and method of teaching History of Art.

Study of the efficiency of professional teachers' agencies in placing art teachers in the public schools as compared to placement bureaus of normal schools and colleges.

The nature and educational significance of effective endowment for research in art education.

A study of transfer of training in art.

Study of pupil imagination and art work.

Studies in the direction of observation through art education.

Relative levels of art appreciation in elementary and high schools.

A study of the home influence upon the development of taste. Suggestions for developing this vital preparation for later art work and training in appreciation. How may the family contribute to the early training of the child in taste and how may the school co-operate in this respect?

Investigations of the duties required of art teachers not required of other teachers in the public school.

A scientific study of the educational effectiveness of inter-departmental problems involving articulation of art with other subjects and with the extra-curricular activities of the school; (a) advantages, (b) disadvantages.

#### CO-OPERATION IS NECESSARY

Robert Henri refers to the research attitude as follows:

If you want to know how to do a thing you must first have a complete desire to do that thing. Then go to kindred spirits—others who have wanted to do that thing—and study their ways and means, learn from their successes and failures and add your quota. Thus you may acquire from the experience of the race. And with this technical knowledge you may go forward.

Opportunity will be presented frequently for teachers and supervisors to co-operate with various organizations conducting educational studies of art

problems. Generous support from professional members in the field is neces-

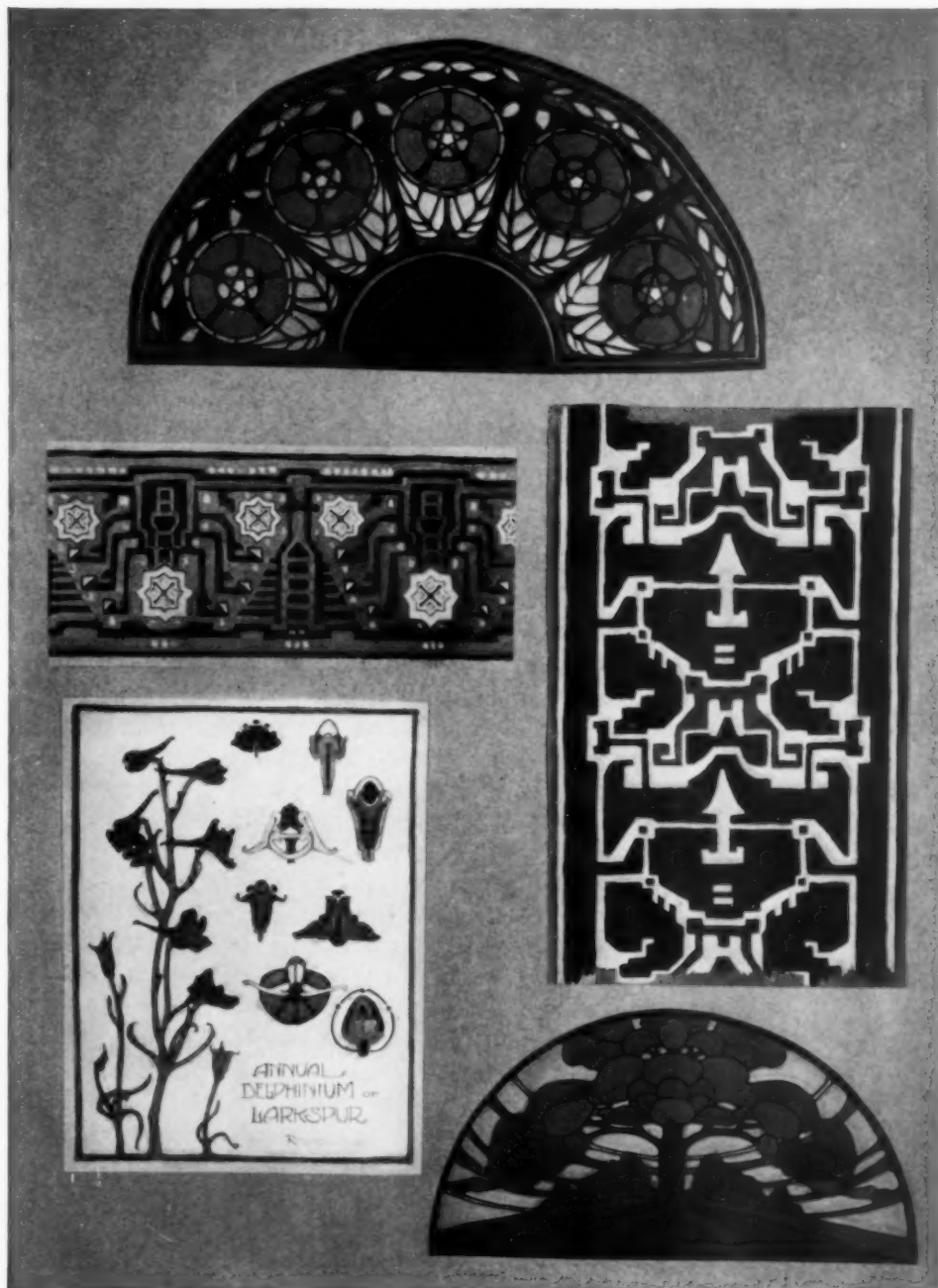
sary and constitutes the most important part of all research work. If all do their part, no matter how small, progress will be made and the enrichment of life through the influence of art teaching in the public school will advance beyond the dreams of the most optimistic.



WILLIAM G. WHITFORD, CHAIRMAN, DEPARTMENT OF EDUCATION, UNIVERSITY OF CHICAGO

enriched," is the motto of the University of Chicago.

*Crescat Scientia—Vita Excolatur.* "Let learning grow from more to more, and so be human life



PROBLEMS EXECUTED BY STUDENTS OF THE APPLIED ART SUMMER SCHOOL, CHICAGO, ILL. THIS WELL KNOWN SCHOOL HAS JUST PERFECTED PLANS WHEREBY ITS WORK WILL BE TAKEN OVER BY THE ART SCHOOL OF THE ART INSTITUTE OF CHICAGO

*The School Arts Magazine, January 1926*

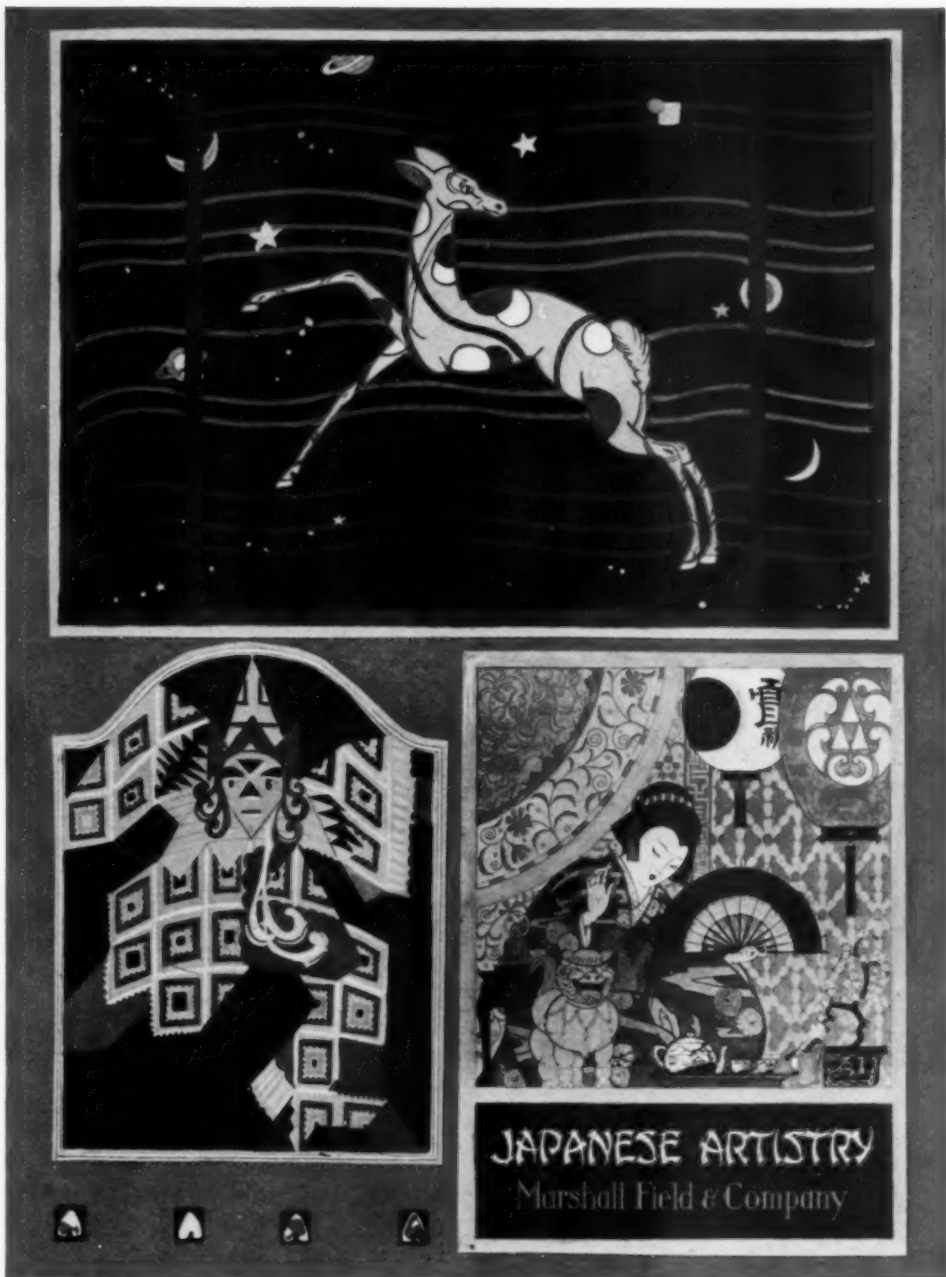
## The Chicago Academy of Fine Arts

IN FOUNDING the Chicago Academy of Fine Arts, Carl N. Werntz consciously or unconsciously returned to the earliest relation of art to life, as a thing evolved from, rather than a part from it. He sought to do what the first artists and craftsmen did, to ornament the structure of society as he found it, rather than to construct an artificial culture from mere ornament. At first his great ambition reached only toward the elevation of illustrating to the rank of a truly serious art, and he set to work with a will to develop in his pupils an appreciation of the dignity and possibilities of their calling. For this the public, no less than his followers should thank him, for since illustration is the one branch of pictorial representation which everyone may see, it follows that any improvement along this line is of vast influence in raising the standard of public taste. The popular illustrator has in reality a great responsibility resting upon him. If he plays down to the public taste he must of necessity debauch it, while if he responds sincerely to his opportunities he may be the great apostle of beauty and grace to his people. It is his duty to give us the best of himself and of art as he knows it and the aim of the Chicago Academy of Fine Arts was at first to make the illustrator a true artist and teach him that in being true to his art he should lead the public to greater heights of art appreciation.

No one who reads magazines or newspapers—and who does not—can have failed to observe the vast improvement

in illustrating and co-called commercial art during the past few years, and with this has come a responsive wave of improved taste in personal appearance, home building and adornment, dress, carriage and manner among the American people. That the Chicago Academy of Fine Arts has been a factor in this development is not a mere assumption based on coincidence, but a fact proven by the record of its pupils who number among the foremost illustrators of our day.

It was only logical that an institution which began as a school of illustrating should evolve into an art academy producing Prize of Rome men, for in striking back to the original root of the matter it had no choice but to evolve along the logical lines of past growth. The more was this inevitable since the founder of the school was himself a sincere artist, traveling the world over to study ideals of beauty as conceived by the culture of every land and time. For despite his early revolt against the dead formalism of those unoriginal instructors, gifted only with an artistic hind sight which confines them always to what has been done in the past, Mr. Werntz was and is at heart as all great teachers and artists must be, instinctively a lover of form and order and of an adequate technique. The conscience of the artisan must underlie all true art, it is the rock subsoil to which its foundation must go, or the glittering superstructure will one day tumble. His impatience of methods of art instruction in vogue in his student days arose from their failure to glimpse



A PAGE OF DECORATIVE DESIGNS BY STUDENTS OF THE CHICAGO ACADEMY OF FINE ARTS. WORK OF THIS TYPE IS IN GREAT DEMAND IN THE APPLIED ARTS FIELD

*The School Arts Magazine, January 1926*

what might be done in the future, their tendency to even hinder progress and chill inspiration.

In his theories of instruction, Mr. Werntz is strictly in accord with modern thought on matters educational. He aims to interest his pupils from the start, realizing that unless the work is found enjoyable and of use the student cannot do his best. Another of the tenets of his creed is to conduct classes only in such subjects as have some practical application to the work of the world and to fit the student to do something for which there is a demand.

Perhaps his great claim to recognition as a teacher lies in his ability to appreciate and utilize for benefit of its possessor and the world not only genius but talent. The flaw in many theories of art training is that they recognize the right of genius alone to exist. Their aims and ends and all other preparations are for the supreme achievement of producing a world's masterpiece. While no school can show a greater percentage of genius nurtured beneath its shelter, in the same length of time, the Chicago Academy of Fine Arts has the enviable reputation of fitting all of its pupils for careers of usefulness and decent human comfort in the many lines of practical art effort that are open to the gifted of today.

Its courses in illustrating, cartooning, commercial art, interior decoration and artistic handicraft have never failed to equip the student to the full extent of his capacity for usefulness and remuneration.

The course in advertising drawing, which is here regarded as art, not commercialism, produced the practical results of \$3,000 in sales of students' work during a past season. The course in Fashion Drawing numbers among its

graduates many of the leading artists on the great fashion publications.

The course in Poster Designing has been productive of substantial returns to the students, for the \$250.00 prize offered by the Allied Bazaar, and two of the \$100.00 prizes for the Illinois Centennial posters were won by students, as well as many other money prizes.

Another branch from which Chicago has recruited capable assistance is the Interior Decoration course. Many of our foremost decorators, conducting establishments of their own, received the inspiration for practical and beautiful interiors expressive of their occupant's lives, fitted to their needs and tastes, without extravagance, through the well thought out courses of the Academy.

The designers in many of the best shops, besides some of the most noted exhibitors of handicraft, are graduates of the Academy classes in handicraft which include instructions in jewelry, metal work, basketry and bookbinding, comb sawing, leather tooling, wood working and the new crafts, such as lacquering, lamp shade making, the creation of unique dress accessories, fan painting, and practical ways of choosing appropriate theme and style for decorative work.

The Academy is famous for its thorough, practical, and absolutely standard Costume Design Course. Young men and women find in this course delightful opportunity for highly artistic self-expression in a field of endeavor new to America. This course does not specialize in dress-making, cutting or fitting, though these are included, but does teach real costume creation in the true artistic sense. It includes valuable lessons in color, so practical and scientific that the pupil

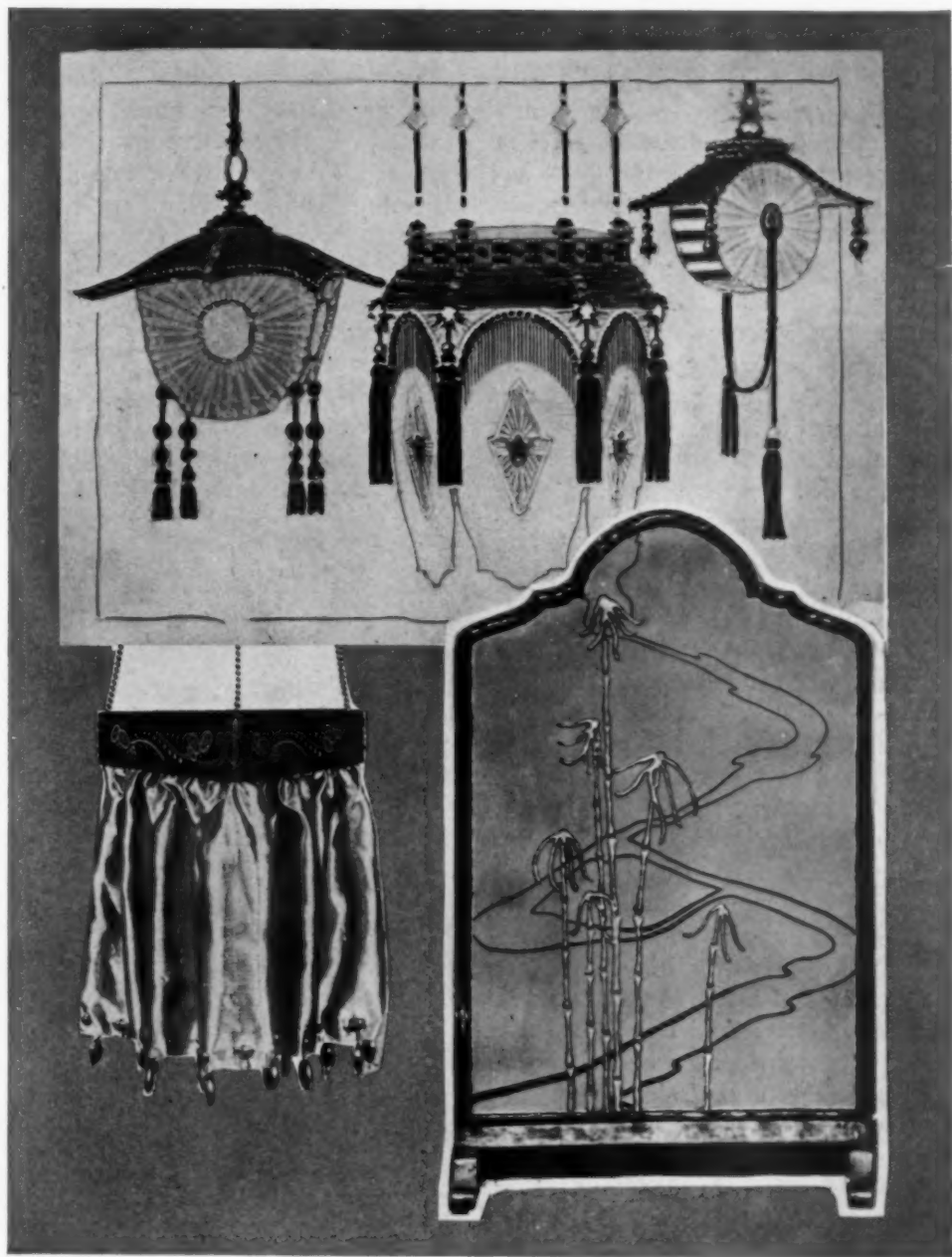


PAINTINGS MADE BY THE ILLUSTRATION CLASS, CHICAGO ACADEMY OF FINE ARTS  
*The School Arts Magazine, January 1926*



SOME OF THE APPLIED ART WORK DONE BY STUDENTS OF MR. CARL WERTZ'S SCHOOL. OBJECTS OF THIS TYPE GIVE AN INDIVIDUAL TOUCH TO HOME DECORATION

*The School Arts Magazine, January 1926*



DESIGN PROBLEMS ARE CARRIED OUT IN WORK LIKE THE ABOVE AT THE CHICAGO ACADEMY OF FINE ARTS. PROBLEMS LIKE THESE FORM PART OF THE INSTRUCTION GIVEN IN THE ART TEACHER TRAINING COURSE AT THE CHICAGO ACADEMY

*The School Arts Magazine, January 1926*

learns correct combinations, how to suit color to personality, and color symbolism, psychology and philosophy, suiting styles to persons, overcoming defects through proper line, dressing figures of various proportions to the best advantage, forecasting styles, and many equally necessary points. Drawing from the figure for action, anatomy and proportion, and designing for costumers, and embellishments are included, as is enough History of Costume for practical use.

Then there are advanced courses in general design, advanced classes in normal art and the spare time classes, all of which can show an honorable record in providing competent people for well paid positions of refining influence upon the world's thought.

In addition to these achievements the Academy has had the satisfaction of seeing its students of painting recognized as artists of ability and of genius and rewarded with coveted prizes. This is the only school west of Philadelphia which has ever captured the Prize of Rome, and to it belongs the honor of having secured this traveling scholarship of the American Academy twice in succession.

A Sunday class in drawing and painting for high school students is another original idea affording to these aspiring ones an offset to the handicap of being obliged to work under artificial light during their week-day lessons.

However, all of these things, admirable and useful as they are, do not account for the success of the Academy. It is first and foremost a school with a personality, animated by a broad and sympathetic spirit which makes for a favorable social relationship between master and students and among the students themselves. The personal interest of

Mr. Werntz and his gifted wife in the welfare and progress of those who seek instruction here produces a certain, homelike environment which is most favorable to the sensitive artistic temperament. As executive secretary and chaperon, Milicent N. Werntz has achieved the distinction of imparting a fine and friendly spirit of graceful sociability to student life at the Academy.

This supplements perfectly the aims and ideals of the founder who has always borne in mind the personal side of the equation and sought to develop the character as well as the talents of those who study with him. Realizing that without the power to direct and control one's conduct and affairs any education is useless, it has always been the aim of the Academy to develop self reliant men and women trained for life in dignified professions. Strict attention to work, reliability and promptness in all matters, together with honorable conduct, is required of all students, a training which is considered of great importance by those who employ its graduates.

"Thus the Chicago Academy of Fine Arts while leading its students toward the refinement and culture which comes with the knowledge of good art, also teaches them the dignified inter-relation of these things with practical methods of earning a living, as well as the joy and nobility of serving society in positions of use and ornament."

The instructors of the Chicago Academy of Fine Arts are always distinguished artists who are in accord with the spirit of the time, as most of them received their training in this active art school. None of the teachers give their entire time to teaching, the preference being given to those who are daily doing that



SKETCHES MADE IN THE INTERIOR DECORATION CLASS OF THE CHICAGO ACADEMY OF FINE ARTS. INTERIOR DECORATION MAKES AN ESPECIALLY GOOD FIELD FOR GIRLS

*The School Arts Magazine, January 1926*

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## THE CHICAGO ACADEMY OF FINE ARTS

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which they teach and who come in two or three days a week to give special assistance in classes fitted to their own specialty.

Academic drawing and painting classes are taught by Will Haenel, whose subject paintings are a worthy part of leading exhibitions, and Ruth Van Sickle

Ford, whose sympathy and knowledge have been gained through wide study and experience. The figure drawing instructors also include C. W. Woodruff, Carl Scheffler, and Frederick Kruse, all well known draftsmen who combine the results of their teaching of nude life drawing with classes they also conduct in



WORK OF THE POSTER AND ADVERTISING CLASS

illustration and advertising design, which is a fruitful method which originated in this school.

Classes in advertising art are also taught by Cyril Ferring, whose illustrations and posters are well-known, with special spare time classes in this subject taught by Harry Hueser, a prominent illustrator who also teaches the advanced commercial classes.

The advanced commercial art class is also taught merchandise drawing by Clarence Vollmer, recently a free lance artist and art director of New York.

Miss Mable Delfrisse, a leading fashion artist, Jerome Eddy, a practical dress designer and maker, and Dorothy Stephenson, a graduate of the Academy's dress design course, who is now the proprietor of a large establishment for the creation of original costumes, all teach the students who desire to become originators of costumes.

Those who go in for fashion illustration have the benefit of instruction by Richard Carr Young, a modern fashion illustrator recently from New York, whose work is a feature in fashion publications.

Miss Ruby Larson, formerly a supervisor of art in a large school system, teaches the engrossing crafts and applied design classes, in which new materials and methods are continually being originated, to put new life into these attractive subjects, and new usable technical facility into the work of the

decorators. Miss Larson also supervises the teacher training courses and has the advanced pupils in her various classes where instruction is given in new outlines and methods.

Interior decoration is taught by H. Putnam Hall, Edmund P. Kellogg, Glen Darling, Jacopus De Nilda, Leon Pescheret, and other of the best known interior decorators. The practicability of the Academy class is greatly respected because of the prominence and authority of its instructors.

Doane Powell, formerly cartoonist of the *Omaha Bee*, Carey Orr, famous cartoonist of the *Chicago Tribune*, and Ralph Douglas, expert page cartoonist, and Charles Mueller, feature cartoonist, both of the *Chicago Daily News*, all contribute from their wide experience in the teaching of the young cartoonists who make the cartoon classes a very vital feature.

Newstage design classes have recently been added which are instructed in the building of stage models, lighting and general production in connection with the classes in theatrical costume design taught by the dress design instructors.

Every Saturday afternoon Frederic Grant, the decorative painter, who is possibly the most prominent figure in this beautiful art, conducts a color composition and painting class in the largest studio of the Academy, which is always filled with advanced professional artists who paint subject pictures which are often exhibited and sold.

IF YOU HAVE KNOWLEDGE, LET OTHERS LIGHT THEIR  
CANDLES BY IT.

—Thomas Fuller

## The Art Institute of Chicago

RAYMOND P. ENSIGN

*Dean of the School*

THE visitor to Chicago finds a full program if he is to become fairly acquainted with the city's activities, varied as they are and on a stupendous scale. He can scarcely believe that less than a hundred years ago, when Boston, New York and Philadelphia were thriving cities, this was a frontier town boasting no more than a hundred inhabitants. Chicago is young, and happily holds high the spirit of youth. Unafraid and progressive, the city gave to the world the first steel-framed sky-scraper and led the way to America's typical urban skyline; it realized a dream of beauty in the buildings and grounds of the Columbian Exposition; with rare foresight it established a City Plan Commission, which is now developing the city's artistic and recreational possibilities in buildings, forest preserves, parks and lake front improvement. Because of this last, the visitor finds Michigan Boulevard unique, for here in the heart of the great city is a street flanked on one side by towering buildings, forming an almost unbroken wall, and on the other by a public park extending to the lake shore. The only building in this park is the Art Institute, in which is focussed the art life of the city.

As a development from earlier organizations, The Art Institute of Chicago was incorporated in 1879 for "the founding and maintenance of schools of art and design, the formation of collections of objects of art, and the cultivation and extension of the arts of design."

The present building, fronting on Michigan Avenue, erected in 1893, was used that season for some of the activities of the World's Fair and was then taken over by The Art Institute. Later additions include Fullerton Hall for lectures and concerts, the Ryerson and Burnham Libraries, McKinlock Memorial Court, Hutchinson Wing, Goodman Theatre and twenty-four new classrooms and studios.

The collections of paintings, sculpture, decorative arts and oriental arts are beautifully installed in spacious, well lighted galleries and are second in size and importance in America only to those of the Metropolitan Museum of Art in New York City. A recent expansion comprises a series of Period Rooms which have been acquired, installed and opened to the public within the past year.

The Art Institute as a whole has risen to a position of first importance in the art interest and activities of the Middle West. Recognizing its accepted position as an institution for the advancement of a knowledge and appreciation of art on the part of the general public, it has constantly striven to meet this need by providing various activities to render direct public service. The galleries are open to the public every day throughout the year. Several lectures are given weekly during the winter season. The Ryerson and Burnham Libraries are among the best equipped art libraries in the world, having on their shelves and in



ILLUSTRATION, OIL

UPPER SCHOOL



BLOCK PRINT

PRINTING ARTS

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

cases, over twenty-two thousand books, forty-six thousand photographs and reproductions and twenty-two thousand lantern slides. These are for general use under liberal conditions.

The Department of Museum Instruction is designed to serve adult and juvenile classes who desire acquaintance with the collections of the Institute and information on art subjects in general. Many lecture and study courses are presented to adults by this department. Classes of children from the public schools are taken through the galleries and given talks about the collections by a docent who gives full time to this work, which is carried on in co-operation with the public school system in this city.

One of the recent developments in the Institute is the equipping of a Children's Room, where are shown pictures and objects of art of particular interest to children. Many exhibition cases in this room illustrate the processes involved in the production of a work of art. Thus there may be shown several stages in the development of a water color painting, or again it may be the materials, tools and processes employed in the making of a cloisonne vase.

The School of the Art Institute is organized as a separate department, but all students have the privileges of study in the galleries and libraries and are given free admission to lecture courses. Thirty-six studios and classrooms are used by the school. All beginning students are required to take a full program in the Lower School, where intensive courses in design, drawing, color, perspective, life drawing, lettering and survey of art are presented in order to form an adequate foundation for the

specialization of the advanced classes. The first year students begin to draw from life as soon as they enter the school. This is in marked contrast to the old style school where a prolonged and tedious period of work from the cast was thought necessary as a prerequisite for entrance to the life classes. Drawing in cast is given here at such intervals as will be of direct assistance in the life work. At times when the color and movement of the posed model seems to trouble the beginners they are taken to the cast where, by concentrating upon the still figure without color, they solve certain problems of form. The life work of the first year consists largely of rapid drawing during short poses. Pencil and crayon are used as mediums for construction and line drawing. Flat washes of tempera are used from time to time to enable the student to see the important planes and masses of the figure. Memory drawing is an important feature of the course.

Recognizing the importance of design as fundamental in all the arts, a thorough course is presented to all students in the Lower School no matter what their intention as to future specialization may be. In conjunction with this, one half day each week is spent at the Field Museum of Natural History, where opportunity is given for the study of primitive industrial art and for the investigation of the principles of decorative art as found in the various fields of natural history. The principles of structure as discovered in the spiral construction of a shell, the typical growth of a plant, the patterning of a bird's feathers, all prove of inspiration to the student who is seriously building a ground work for the development of his creative



PRINT SHOP

PRINTING ARTS DEPARTMENT



ONE OF THE MODELING CLASSES

MIDDLE AND UPPER SCHOOLS

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

ability. This work is carried on entirely in the spirit of research rather than of sketch problems. In other words, it is not a surface observation of the natural form that is desired, but an intensive study of its structure, leading to a realization of the beauty and orderly scheme of its organization.

The course in the Survey of Art is designed to be more than a mere study of the history of art. Constant effort is made to have this work lead to a developed appreciation of the beauty that has marked various epochs of the past, and to have this appear as a lively influence in the fine and creative structures of the present. This study is also carried through all the courses of the second year.

This carefully organized work of the Lower School serves as a testing ground for all students. In it they may discover the field of greatest interest and surest possibilities to them. In the case of those students who find it impossible or unwise to continue further it has given a training which surely means better and richer citizenship, even though they may do no further creative work.

The primary purposes of the Lower School work, however, is to prepare the students for entrance into the specialized departments of the Middle and Upper Schools, where the work is organized in the following eight departments: Department of Painting and Illustration, Department of Sculpture, Department of Design and Interior Decoration, Department of Costume Design and Illustration, Department of Advertising Design, Department of Printing Arts, Department of Teacher Training, and Department of Dramatic Arts.

A constant effort is maintained to place each student where he will secure the instruction best fitted to his ability and to so shape this instruction as to adapt it to his possibilities and needs. Contacts are maintained with outside influences so that the students upon completing the courses may find themselves prepared to step easily into one or the other of the various fields where their ability may be useful. Opportunity is given in advanced classes for continued study on the part of those students who may in a broad sense profit by a longer period of training. This is particularly true in the cases of those who wish to enter the painting and sculptural fields. The limited space available for this article prevents more detailed description of the courses of study, although another article in this issue of *THE SCHOOL ARTS MAGAZINE* covers the specialized training given in the Department of Teacher Training.

The faculty of the school consists of sixty-eight full time and part time instructors, specialists in their respective fields. From time to time visiting instructors are brought to the school for the purpose of bringing to the students inspiration and information of a special kind. Among those who have been listed on the faculty in the past are Hawthorne, Sorolla, Chase, Bellows, Seyffert and Kroll. The Scammon Lectures have been given by such outstanding men as John LaFarge, Kenyon Cox, Joseph Pennell, Edwin H. Blashfield and Ralph Cram.

The student body is made up of representatives from over forty states and several foreign countries. The total registration of individuals for a period of one year approximates thirty-eight



RESEARCH WORK, CARRIED ON IN THE FIELD MUSEUM OF NATURAL HISTORY BY ART INSTITUTE STUDENTS

hundred. The figures for the last school year being as follows: Day, 908; Evening, 1326; Saturday, 1111; Summer, 457. It will be seen therefore, that the School of the Art Institute is the largest art school in the world. Many students from other schools come to the classes for advanced study. It is to be noted that from year to year, more and more students having had one or more years in college are included in the school membership.

The worth of any school must be largely measured by its product. Surely the School of the Art Institute has reason to be proud of those who have studied in its classrooms and gone forth into productive careers. It has been said that 20% of American artists in all fields have had training at the Art Institute of Chicago. In naming a few of its former students we have Karl Anderson, George Gray Barnard, Louis Betts, Franklin Booth, Dean Cornwell, Harvey Dunn, Jules Guerin, Oliver Herford, John G. Johansen, F. X. Leyendecker, J. C. Leyendecker, Orson Lowell, Herman MacNeill, Neysa McMein, Eugene Savage, Janet Scudder, Henry J. Soulen, and Gardner Symons.

Such names give testimony to the importance of the school in the past. Its future seems promising indeed, for a far sighted Board of Trustees in co-operation with interested citizens is constantly working out plans for increasing the richness of classroom work and introducing new courses which will prove of distinct value in the development of fine and decorative arts in America. A movement is now on foot to establish an Industrial Arts extension, centering on a purpose to provide designers for the many fields in our American industrial life where the element of beauty may lend distinction to manufactured products. It would seem that Chicago is an ideal situation for such an enterprise, due to its splendid geographical position and the importance of industrial and commercial activities within the territory of which it is the center. In addition to this the faculty of the Institute as a whole, and the equipment of the school, together with the high quality of instruction provided for all students, would seem to assure a most promising future in the field of real service.

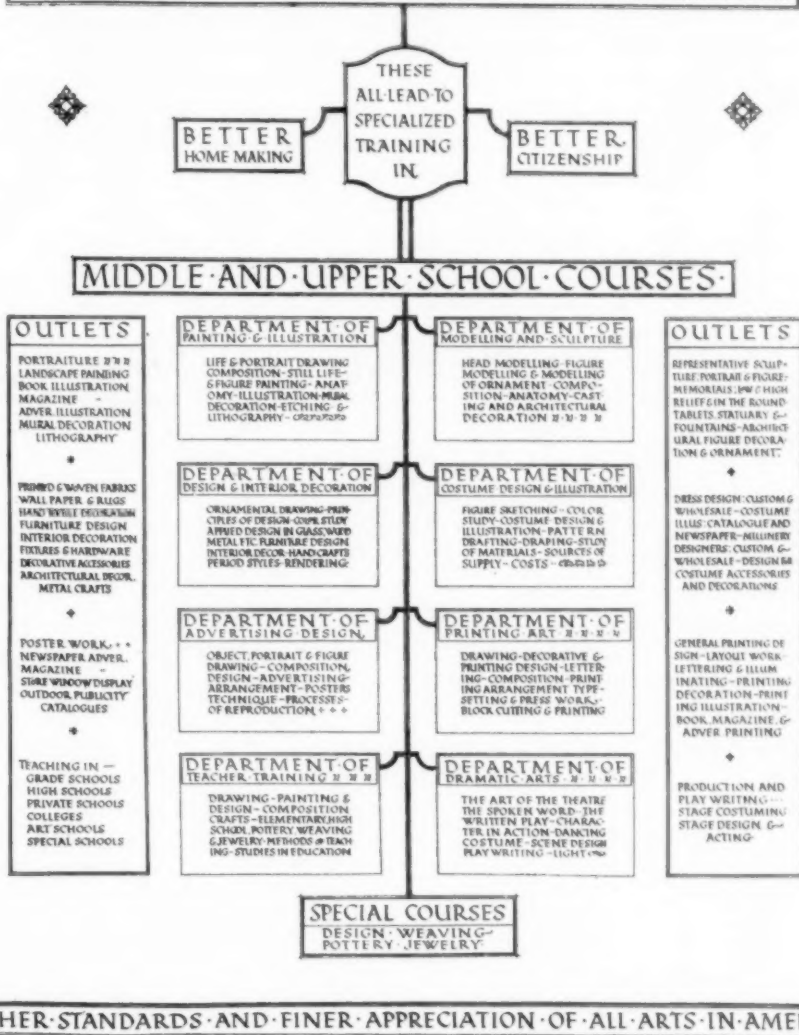
TO BE SERENE AMID A LOSING FIGHT,  
TO MEET WITH EQUAL COURAGE DARK OR LIGHT,  
TO HATE ALL SHAM, AND WITH PERSISTENT MIGHT  
TO DO BRAVE DEEDS AS IN A MASTER'S SIGHT—  
THIS IS TO LEARN LIFE'S LESSON, REACH THE HEIGHT.

—Charles Allen Dausson

# THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

PRESENT ORGANIZATION OF 3YR. COURSES SHOWING POSSIBILITIES FOR THE TRAINING OF STUDENTS IN INDUSTRIAL ART FIELDS

LOWER SCHOOL COURSES FOR ALL ENTERING STUDENTS  
DESIGN · DRAWING · COLOR · PERSPECTIVE · LIFE · LETTERING · RESEARCH · SURVEY OF ART



A SPLENDID OUTLINE COMPILED BY THE ART INSTITUTE WHICH SHOWS HOW ITS COURSES HAVE BEEN PLANNED SO THAT THE STUDENTS WILL BE WELL EQUIPPED TO ENTER INDUSTRIAL ART FIELDS.

## The Department of Teacher Training

MARY C. SCOVEL

*Department Head, School of the Art Institute of Chicago*

THE bronze lions dominate the front of the Art Institute. That is, they dominate the front of the Art Institute except at nine in the morning. At this hour the casual observer loses all interest in architectural detail and bronze sculpture, as he watches group after group of eager young people hurry across Michigan Boulevard and up to the main Institute doorway. "More students every year," says the traffic officer as he waves safe passageway across the avenue. From over forty states of the Union and from several foreign countries they come. Once within the portals of the building they divide into various specialized study groups, according to the trend of their abilities and natural inclination. This article, however, will consider one group only—that of the Department of Teacher Training.

The work of this department has been organized on the basis of a three-year course, the first of which is presented in the Lower School, described somewhat in detail in another article in this number of *THE SCHOOL ARTS MAGAZINE*. The primary purpose of the Lower School is to give the students a broad foundation for future specialization. At the end of the year's work in the Lower School those students who wish to become teachers and supervisors of art elect to enter the Teacher Training Department for a period of intensive training covering at least two additional years. At the end of these three years of study in the Art Institute, they are candidates for the diploma of the school.

A plan established within the past year makes possible the completion of a four-year course leading to the Degree of Bachelor of Art Education. This involves, in addition to the content of the regular three-year course, the successful pursuit of college subjects in the fields of History, English, and Education, to the extent of one year's work. This degree course has been established at the Art Institute because of the increasing demand in all parts of the country for teachers of art who are holders of a degree. The courses of study in the Department of Teacher Training are carefully organized to advance the students' abilities in creative work and to acquaint them, through study and practice, with the requirements to be met as special teachers of art in public and private schools, and colleges. There is an insistence at all times upon sound drawing and good technique, although this is not held up to the classes as the one and only ideal in the preparation of an artist. The study of design and color is approached directly in sequential lessons throughout the three-year course, and its importance is emphasized indirectly throughout most of the activities of the department.

Recognizing the value of art expression through hand work, the students are given training in several crafts with an approach to what may be termed industrial art projects. So weaving, pottery, jewelry making, and metal work, with various forms of crafts to be presented in elementary grades, junior



Neptune and His  
Kingdom of the Sea  
presented by students  
of Teacher Training Dept.  
Annual Mardi Gras  
The Art Institute of Chicago



SOME OF THE COSTUMES WORN BY STUDENTS OF THE TEACHER TRAINING DEPARTMENT  
AT THE ANNUAL MARDI GRAS HELD BY THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

high schools, and senior high schools, are covered in courses which give full outlet for the students' ability in design and construction. The Life classes and Composition classes need technical knowledge of anatomy and constructive drawing for their exercises, so while much of the work is given from poses, the students are trained to be independent of the model. Hence much memory drawing is introduced, especially as composition problems are given, such as the illustration of a child's story or the plan of a classroom decoration. Problems involving the expression of mental attitudes are stressed from time to time. In general, the model is posed and used at times when the independent efforts of the students reveal a need for further study of drawing and construction. When need for more definite and complete knowledge to free his expression is brought home to the student, he is given an added incentive to gain power through better observation and continued practice in drawing.

In addition to the studies suggested above, covering Drawing, Design, Color, and Construction, special emphasis is given throughout the course to the study of Methods of Teaching, which involves a consideration of classroom practice, together with the important phases of a teacher's activities as a leader in a school community. Practice teaching is given on Saturday mornings throughout the Junior year in the children's classes at the Art Institute. During the Senior year the students secure practice in teaching in private and public schools in and about Chicago.

Throughout the development of all work in the department the play idea is held important. The young people in

the Teacher Training Department are themselves normally energetic and enthusiastic, with the eagerness of youth in their attitude toward their future work. They know that this work will be with children who also are enthusiastic and happy in their approach to their activities. So, in the crafts classes, while the technique of the looms must be conquered, the students have ample opportunity for free and happy expression in the colorful pattern which depicts some theme such as modern transportation; a table scarf may easily carry an unusual pattern through an individual interpretation of the buildings and skyline of a modern city; beauty of form and charm of colorful glaze may in pottery carry further interest in its decorative pattern of tree symbols or jolly little animals. Such exercises as those just suggested provide outlets for the play spirit that is within each one of us in greater or less degree. Perchance we have inherited from our Puritan ancestors more than our share of dignity, preciseness and severity. It may be that we should laugh a little more, play a little more, and by giving expression to our emotions, realize a happiness in creative work which is rightfully ours.

Following the practice work with the children in the public schools, our students confer about their experiences, seeking to find the best bases for approaching human problems in a sane manner. Sometimes the students of the department, placing themselves as nearly as possible in the mental attitude of children, try to anticipate a satisfactory solution of a classroom problem. This mode of approach increases the students' knowledge and experience, and at the same time makes him forget that he is



POTTERY AND WEAVING, DEPARTMENT OF TEACHER TRAINING, THE SCHOOL OF THE ART INSTITUTE OF CHICAGO



LINOLEUM BLOCK DESIGNS MADE BY STUDENTS OF THE DEPARTMENTS OF TEACHER TRAINING, ART INSTITUTE OF CHICAGO

studying a subject in the department curriculum listed under the comparatively dry heading of "School Methods." Likewise in approaching the work in Costume Design, Interior Decoration, Civic Art and other special studies, the standpoint of free expression is consistently emphasized.

Two special activities in the school provide something by way of climax to the spirit of freedom and fun which is incidental and yet important in much of the work of the Teacher Training courses. One is a Christmas party which has come to be an annual affair arranged by the students of the Teacher Training Department. About one hundred poor children from the settlements of Chicago are invited to the Institute just prior to the Christmas holidays, and the students act as hosts and hostesses. All activities in connection with planning the party and carrying out the details on the festive day are carried on by the students, grouped in committees of their own organization. Posters are made and a tag day is arranged to raise money for necessary expenses. The tags are designed and block printed by the students. The occasion would not be complete, of course, without a large lighted Christmas tree with its appropriate decorations, and simple gifts. These are in the form of clever dolls and wooden toys designed

and made in the classrooms of the school. A program with Santa Claus taking his rightful place gives much happiness to the youngsters who have all too little of this sort of thing in their lives. The afternoon is made complete for them by a trip to the school refectory, where pink ice cream and cake are provided in abundance.

In the spring of each year students of the Art Institute give an entertainment, which for years has been known as "The Mardi Gras." All departments of the school take part in the pageantry connected with the occasion. Last year the students of the Teacher Training Department chose to present "Neptune and his Kingdom of the Sea." All planning, designing and dramatization was done by the students, with occasional criticism and suggestions by the instructors.

So the formal and informal activities of the students in the Department of Teacher Training are planned to give each individual a well rounded view of his teaching profession, holding him to a realization of its dignity and importance but at the same time carrying the thought that his work will be made successful in a large measure according to his ability to understand human nature and to take advantage of all that is free and spontaneous in child life.

NEVER ATTEMPT TO BEAR MORE THAN ONE KIND OF TROUBLE  
AT ONCE. SOME PEOPLE BEAR THREE KINDS—ALL THEY HAVE  
HAD, ALL THEY HAVE NOW, AND ALL THEY EXPECT TO HAVE.  
—Edward Everett Hale

## Cut Paper and Block Prints

PEDRO J. LEMOS

*Editor, The School Arts Magazine*

ONE of the greatest difficulties for the artist who turns to pictorial block printing as a means of print expression for his work, is the simplifying of his subject so that it can be done in a few blocks.

Any successful block print is one that does not exceed its limitations. A block print should have the character of a subject cut from a block; it should say all that it has to say with block print language. It should be bold and massive and simple. It should not look like a water color, or a color etching, or a pen drawing; it should be a block print from beginning to end.

It is no easy matter to take a sketch that has been made with many colors and with many hues and multiple parts and secure a pleasing effect when it has been reduced to three or five or seven colors.

It is an excellent training nevertheless and many a subject is enhanced by simplification and I have seen many a sketch that was a failure because too much was attempted and too much detail recorded, become a greatly improved subject, once the subject was reduced to fewer colors and simpler forms.

One of the greatest influences that has come into school art for simplifying art work has been that of cut paper. To cut paper subjects just simply makes one find the simplest way to cut a shape and thereby a simple outline is achieved. With scissors one will hunt the shortest distance between two points and abbreviate the contour.

Poster work has proven a great success even in the hands of small children where they have used scissors and cut paper.

With these different facts before me, I decided that if cut paper work solved the poster problem for children, and if complicated sketches became improved when reduced to cut paper posters, that block print subjects should certainly be solved and improved in the same way. I therefore planned to present the problem of wood-block subjects in the following way. I asked the students to bring sketches for a block print subject. I next asked them to decide upon five colors only with which to interpret their subject. They were to select these five colors from colored papers and to translate their subject from the sketch to a cut paper poster, or "posterette."

This necessitated at times a complete rearrangement of the color scheme. Sometimes it appeared that certain color would have to be used for parts of the picture that would produce absurd applications. A tan colored sky or a green complexion for the figure would sound impossible, but when tried out it would seem to fall in to the color arrangement most happily and the completed color scheme would be postery and consistent. The great thing that the class found as a whole was that colors as nature used them in the open, necessarily did not have to be followed in planning a colorful block print. That blue for skies, green for grass, pink for flesh, or brown



A DUTCH SCENE PLANNED FOR A BLOCK PRINT. THE COLOR ARRANGEMENT IS ONE OF BLUES AND BLUE-VIOLET WITH A NOTE OF ORANGE IN THE LIGHTED WINDOWS

*The School Arts Magazine, January 1926*



A SCENE ON THE WONDERFUL AMALFI DRIVE IN ITALY RENDERED IN CUT PAPER. TAN AND YELLOW TONES WITH A BRIGHT YELLOW SKY PRODUCED AN ATTRACTIVE POSTER ARRANGEMENT

*The School Arts Magazine, January 1926*

for tree trunks was not necessary. That a pictorial or decorative subject could be a creative problem and that beauty of color contrasts, beauty of color forms and arrangement of parts, far surpassed the mere need of matching nature colors.

Inventiveness in composition and a finer sense of unusual but harmonious color arrangements was the result of the problem, and several students felt assured that they once for all had hurdled their old handicap of super-consciousness of thinking that the artist must not change colors or rearrange subject toward better assembly. They were happy in the knowledge that they had acquired the double power, either of sketching realistically or the ability to render an abstract or decorative subject. Very few who once found the ability to produce decorative subjects returned to the other, excepting as a means of securing subjects for decorative or poster translation. Students took old sketches that had never quite come up to their expectations or had failed to satisfy their color requirements, and reorganized them on the limited three or five color arrangements. They most often became a thing of beauty when put into the cut paper arrangement.

The great advantage of course in cut paper is the ability to compare one color with another. This opportunity to compare commences at the very beginning of the cut paper problem.

The student by making a color wheel with color paper can select a complementary harmony, if four colors are to be used, by selecting two sets of complementary colors, or two values and two intensities of one complementary scheme. Or two sets of analogous

colors and then a single color note of a color directly across the circle always makes a striking color combination for a block print. An example would be using blue, blue-green, and green-blue and selecting a little orange from across the circle for the fourth color. Once the color harmony is selected the matter of whether "tints or shades" or values and different intensities should be used, rather than full colors, can easily be determined according to their position in the subject. Most color paper packages, as supplied by the supply houses, give different values and intensities of the spectrum colors and it is a fine drill for color selection just to run through a set of colors and select good color combinations. It is a drill that students always like and an excellent one to stimulate the color senses.

After the design has been cut and mounted the next step is to produce the blocks, and this is most easily accomplished with linoleum. The main part of the subject is traced on thin tissue paper. This tracing is turned over on the linoleum block and traced upon it. The subject must be cut in the reverse, so that the printing will come out right. It is best to cut the main subject or "key" block first. The key block is printed and the fresh print is transferred onto as many other linoleum blocks as there are to be additional colors. This assures correct position or guide parts for locating the other colors.

When the blocks are all cut they are inked with printer's ink, oil paint or tempera paints and the impressions made from them. It will be found that colors can overlap and by combining two colors, a third or extra color secured. This can be planned for when the colors



THE OLD CURFEW TOWER AT WINDSOR CASTLE. A CUT PAPER ARRANGEMENT IN BROWNS AND BLUE TONES RESULTED IN STRIKING BUT HARMONIOUS CONTRASTS

*The School Arts Magazine, January 1926*

are first selected. Where colors are superimposed in this way it necessitates the first ink drying before the next printing occurs. The printing may be done on a simple old letterpress. It may be done with an inexpensive small blockprint press, or with the corn-husk or paper burnisher, similar to the Japanese manner, which has been described

several times in former issues of THE SCHOOL ARTS MAGAZINE.

The use of cut paper toward better block prints will be found to be a real help not only toward block prints, but toward any art subject where that great need, *Simplicity*, in American art is needed.

PROGRESS in ability to draw is not general but specific. Increase in ability to draw means increase in ability to draw those particular things upon which one has been practicing. We often hear it said that this person can draw or that person cannot draw. Children and artists are usually more specific. The child says, "I can draw a boat, but I cannot draw a house." An excellent portrait painter will often hesitate to undertake a landscape without special practice in that line.

AS soon as we make any systematic study of nature's colors, they reward us with continual surprises as to their qualities, delicacies, intensities, and their finely balanced combinations. Sometimes all things seem to be to us as Kipling describes them, "not of one hue, but a thousand." Again they appear not as many hued but as of one or two hues played upon by a thousand changes of value and of saturation

—Extracts from the books of Prof. Walter Sargent, University of Chicago.





NIGHT IN VENICE

A sketch made with cut Chroma papers by Pedro J. Lemos for adaptation to Block printing  
Cut paper simplifies the arrangement of subject parts for block printing and color etching

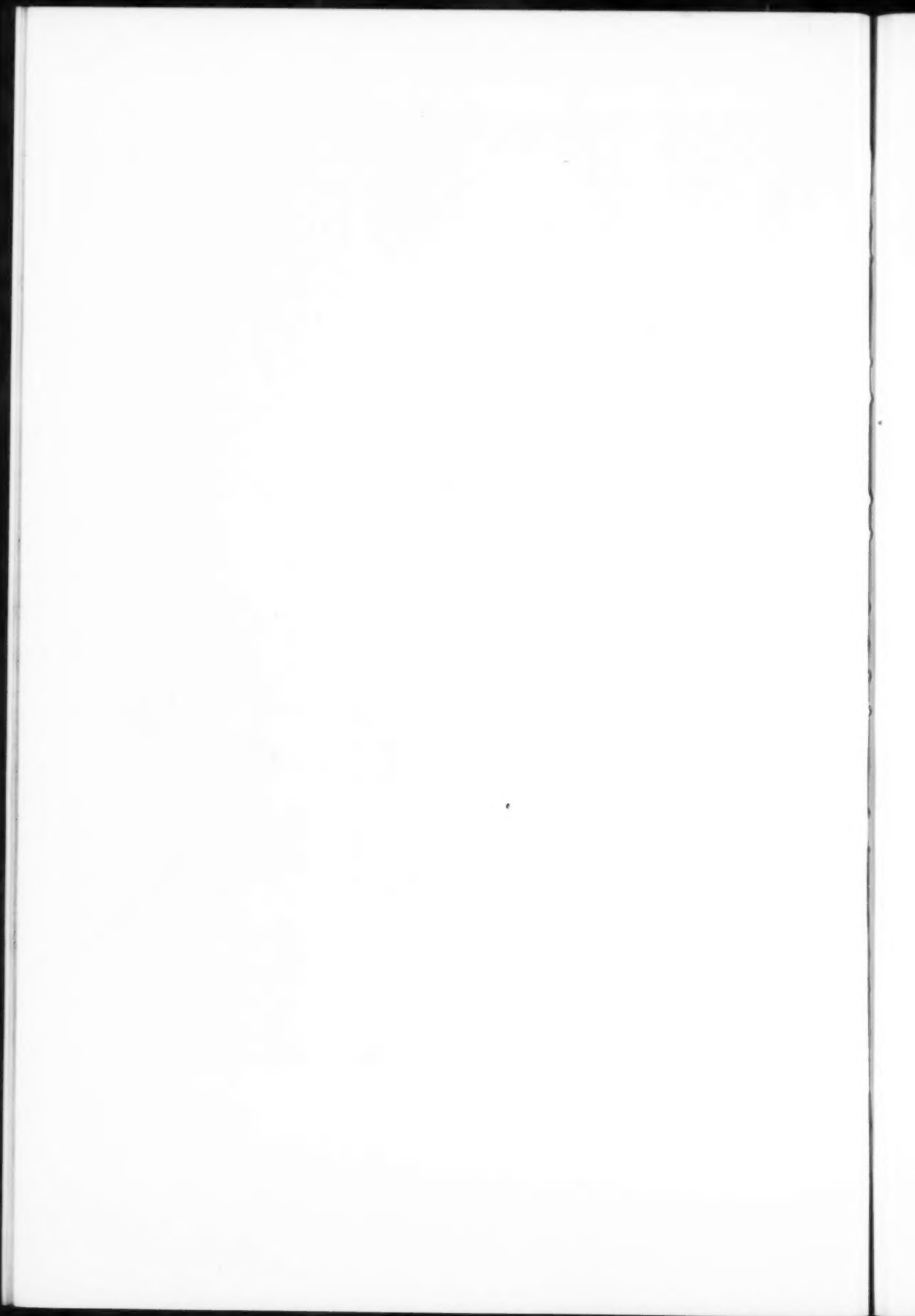
*Courtesy of The Abbott Educational Company, Chicago*



THE SWISS LAKE

Brilliant, contrasting but harmonious color combinations for Posters, Cover Designs or Block Prints can be easily composed with the use of Chroma papers.

*Courtesy of The Abbott Educational Company, Chicago*



# ART FOR THE GRADES



HELPS IN TEACHING  
ART TO THE CHILDREN



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## A Waste Basket

VERNET JOHNSON

*Supervisor of Art, Moline, Illinois*

ONCE upon a time—yes, that's the right beginning, for this is to be one of those fairy tales with the inevitable happy ending—a mother said to me, "Oh, Bill is only interested in art and singing and things that don't count. He's just wasting time."

I wanted to prove to her that art, when presented from an educational viewpoint, isn't wasted time. The phrase, "He's just *wasting* time," kept singing itself into my consciousness whenever I let my thoughts wander, and I guess the one word must have given me an inspiration. Yes, I would prove my point by using the very word she did, by making a waste basket.

So I devised a basket, planning it carefully, so that it would be usable and strong as well as artistic, for I believe art in the public schools must be prac-

tical. "Art for art's sake" is decidedly out of style, and rightfully so. It's just exactly like the old-fashioned costume, too confining. In dress we've demanded freedom and practicability, and so it should be in school art.

Needless to say, Bill enjoyed the problem; his mother thinks the art work O. K., and dozens of other delighted seventh graders have converted their families to a full belief in art as a school subject.

Here are some pictures of a few of the happy creators of these baskets, and some diagrams and directions showing the construction of the problem.

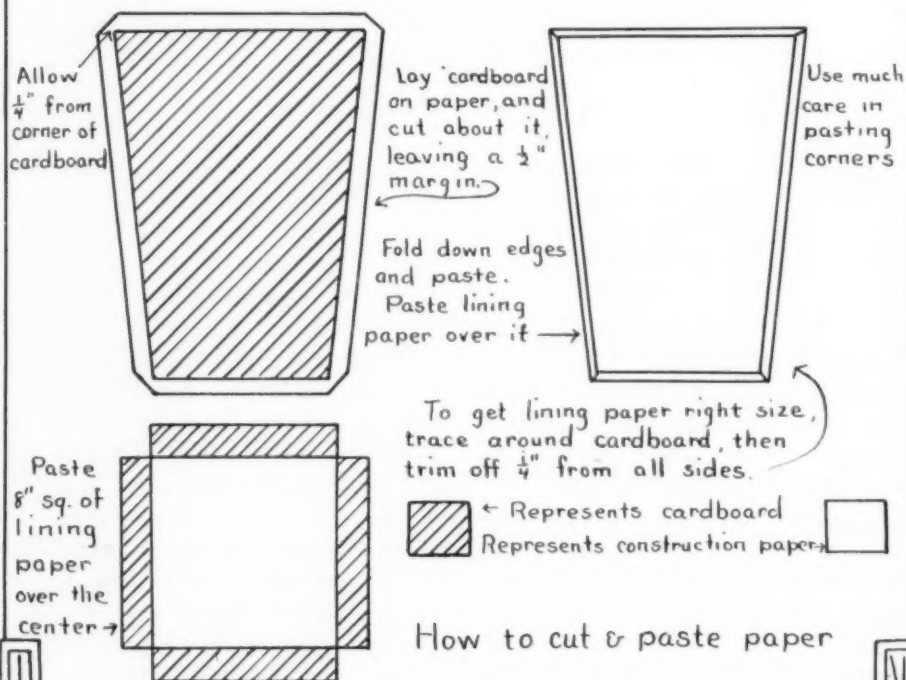
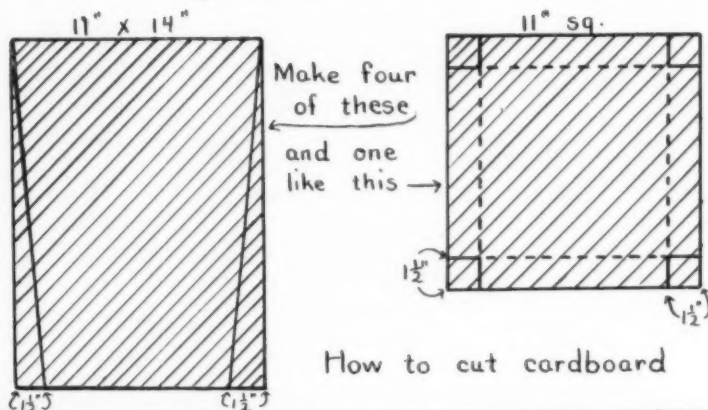
### MATERIALS FOR WASTE BASKET

1 $\frac{1}{4}$  sheets of cardboard—22" x 28".

(We used the type of cardboard used for mounting exhibits, and had it cut into convenient sizes before giving to the pupils. One large sheet cut into fourths makes the four

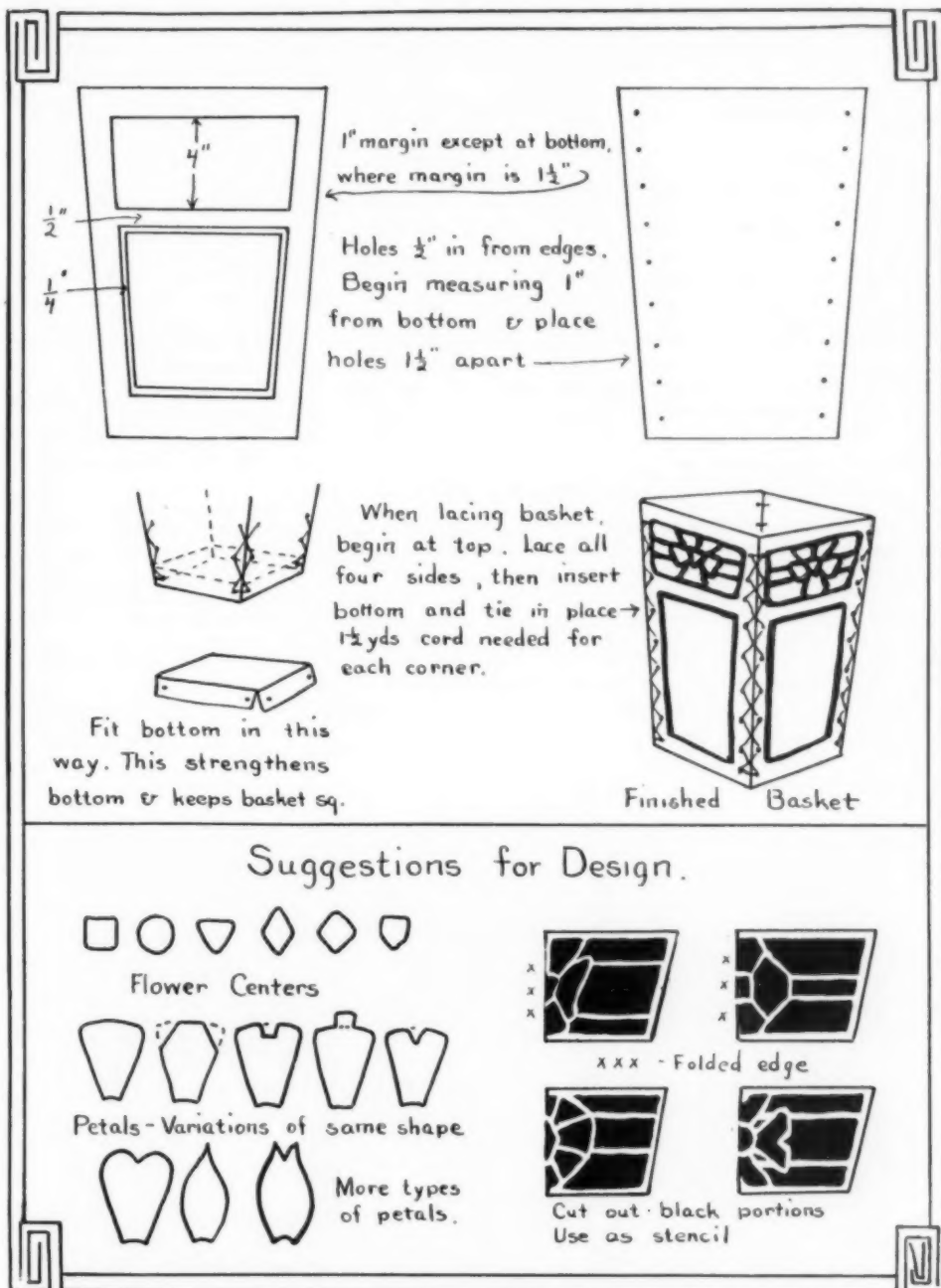
# A WASTE BASKET

by Vernet Johnson



TWO WELL-DRAWN PAGES WHICH EXPLAIN THE STEPS IN MAKING AN ARTISTIC AND WORTH WHILE WASTE BASKET. INDIVIDUALITY CAN BE OBTAINED BY USING DIFFERENT COLORS AND DESIGNS IN THE PANELS

The School Arts Magazine, January 1926



CHILDREN IN THE UPPER GRADES ALL ENJOY A PROJECT LIKE THIS. THESE PAGES WERE DRAWN BY MISS VERNET JOHNSON, SUPERVISOR OF ART, MOLINE, ILLINOIS

*The School Arts Magazine, January 1926*

sides and for the bottoms we had the cardboard cut into 11" squares.)

1½ sheets of construction paper—24" x 36", or 5 sheets 12" x 18".

(If spacing is very carefully planned, one large sheet is sufficient. Use a light-colored paper.)

6 yards of heavy cord.

(Can use a color which will harmonize with the construction paper or black, which looks exceptionally well because of the black in the design.)

#### STEPS IN CONSTRUCTION OF BASKET

1. Measure and cut cardboard and construction paper. After one piece has been measured and cut, it can be traced around for the three other sides.

2. Paste parts of basket. (We used paste only on flaps and around edges of lining paper.)

3. On sides of basket, rule light lines for decoration.

4. On sheet of 9" x 12" white paper, rule two panels the same size as upper panel on sides of basket. As these panels are bisymmetric, the best method is to fold paper in center when making measurements.

5. The design—choose a front view of one of the flowers on an analysis drawing sheet, and begin conventionalizing it, making into a stencil.

a. First study the center of the flower and see how many interesting ways pupils can represent it.

b. Now study the shape of the petal and conventionalize it in as many interesting ways as possible. Avoid a great many small points.

c. Choose center and petal desired and work into design, observing the number of petals found in analysis drawing. Now sketch in a couple of connecting bars, their placing to be determined by portions of design which seem to need to be strapped to border, and by rule of observing of interesting background spaces.

Essentials of a good design are:

(1) Parts must be kept interesting in size and shape. Avoid too many small parts, as they make a design appear spotty.

(2) The background space is just as important as the design itself, in fact, is a part of the design.

(3) There must be a unity in the design, all parts relating to one another.

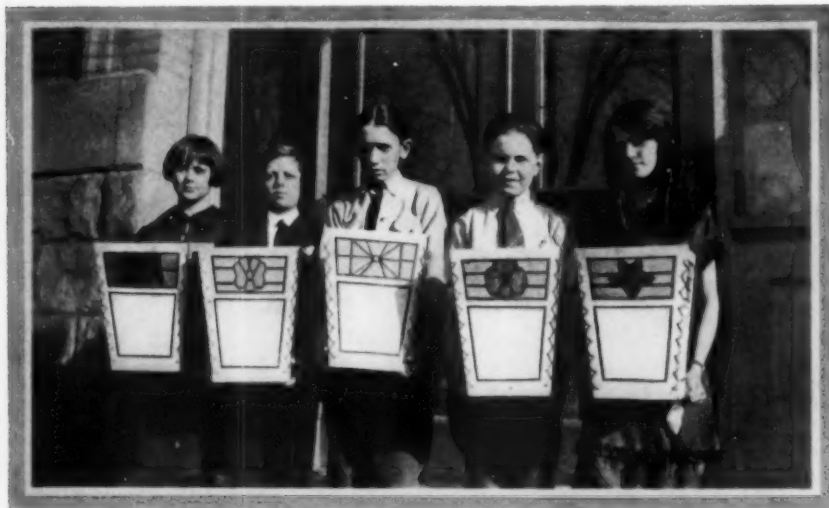
(4) If you square off part of a design, do so with all parts, in order that design may seem consistent.

6. Transfer design to four sides of basket, drawing lightly inside openings of stencil.

7. Paint design, after trying out numerous color schemes. The design is to be a harmony in two tones, that is two tones of the same color. Paint background the lighter wash of the color and flower the darker wash. Now paint border and ties of design black, but be sure washes are dry before doing so.

8. Measure for and punch holes in basket.

9. Lace basket.



## Teaching Art in the Schools

JESSIE TODD

*University of Chicago, Chicago, Ill.*

MANY teachers are interested in learning the duties that are connected with various art positions. This is particularly true as related to normal graduates who are just beginning their art teaching careers. While there are differences of opinion as to what these duties are and just what should be done to carry out these duties in the best way, it will be a help to read over the suggestions given here to gain a general idea of the activities and pitfalls often connected with such work.

The positions discussed here are in order: 1, The Supervisor of Art; 2, Art Critic in a Normal School; 3, Art Teacher in a regular Elementary School; 4, A Grade Teacher who teaches her own art.

### I. ART SUPERVISOR

1. No one should supervise art who has not first taught as a classroom teacher.

2. No one should supervise art except the person with a surplus amount of energy.

3. No supervisor should criticize a teacher unless she has first given the teacher help.

4. No criticism should be general. e. g., A criticism of this sort is wrong:

"The designs in your room are poor. The spacing is poor." If the teacher had known more about spacing, she would have helped the children. How has this criticism helped? How much better it would have been if the supervisor had referred the teacher to some book of designs or loaned her some good examples of designs.

5. If the work outlined by the supervisor is too difficult or if it requires too much time and teachers tell the supervisor about this she should welcome their criticism and change her outline.

6. A supervisor often has to make rules which she would not need to follow if she taught all of the work herself. Her experience and good judgment would tell her when to follow the rule and when to make an exception. In a system with many untrained teachers, it is often necessary to hold religiously to the rule.

Perhaps in her school system, there are many young teachers from a normal school in which the art instruction has been poor. The supervisor wishes to get the teachers from this school away from the bad habits they have formed.

(a) Perhaps teachers are in the habit of mounting pictures on red and pink paper so she makes this rule: "All pictures in the school room must be mounted on neutral gray paper."

(b) Perhaps she is succeeding a supervisor who let the children scribble all through the first and second grades. To counteract this she makes this rule: "All class time should be devoted to actual instruction." The seat work period will be used for free work.

(c) Perhaps art has been regarded as an almost useless subject. A lax superintendent has in his corps, many teachers who "just put in time." This rule will help: "Will each teacher save ten complete sets of drawings to show the supervisor at each visit."

7. If the supervisor is a very young person, she will be very unpopular unless she is willing to go about her work in a very humble manner. Experienced teachers resent a young college graduate if she is domineering. If there is decided feeling against a supervisor, no good work can result. If this young supervisor will keep before her, the ideal of service, helping here and there with difficult problems that rise, we may hear some teacher say, "I feel so much better since Miss Brown came today. She always helps me so much," instead of this: "I have nothing against her personally. She seems like a sweet girl. She always looks nice but she *does* nothing. How the superintendent

can think she is good I don't see. She's attractive, of course. He doesn't realize how little she helps us. I'd really rather not have her come"; or "Miss Brown was here today. She never has anything good to say and never helps to make anything better."

8. A supervisor must be willing to put in many hours of extra work. It is the extra push that makes things go.

9. An art supervisor should be one of the best loved people in a school system.

#### II. AN ART CRITIC IN A NORMAL OR COLLEGE

1. The student who is doing practice teaching should be studied by the supervisor. If she is an experienced teacher who has returned to college to do more work, she should do entirely different work from the girl who has never taught.

2. If a girl hasn't any self-confidence, the teacher should plan for her work which will succeed. Gradually she will gain confidence and be able to do more of her own planning.

3. The girl who does not realize the importance of her position is harder to handle. She can be given a difficult task which will tax her powers to the limit.

4. The critic has to keep these points always before her: (a) to keep up the work so that the children in the training school will progress; and (b) plan work that will give the student teachers what they most need.

5. Every student-teacher should begin these two things before graduation: (a) a collection of illustrative material; (b) some original piece of work, e. g. picture study, graphic vocabulary, etc.

#### III. THE SPECIAL ART TEACHER IN ELEMENTARY SCHOOL

1. If the art teacher has taught a regular grade room, she is at an enormous advantage. She will understand the conditions in rooms in which she teaches. She will have more knowledge of the subjects, e. g. geography, history, etc., and be better able to correlate the art with these subjects. Having been with the same children all day long, she will understand them better.

2. Art could be justified even if it just gave pleasure and made the other subjects more vital, but we should not be content with this alone; some things we should do for "Art's Sake."

3. The art teacher should make a standard for each grade, a minimum of which should be mastered by each pupil. Then nothing should keep her from getting the majority to achieve this, just as the teacher of spelling and arithmetic requires the children to master lists of words and combinations. This list of minimum essentials should be well chosen. Perhaps at first, it might consist of one plant form, one animal, an object, e. g. house, and a human figure. When the child has really mastered these, they can be used as types to teach other things.

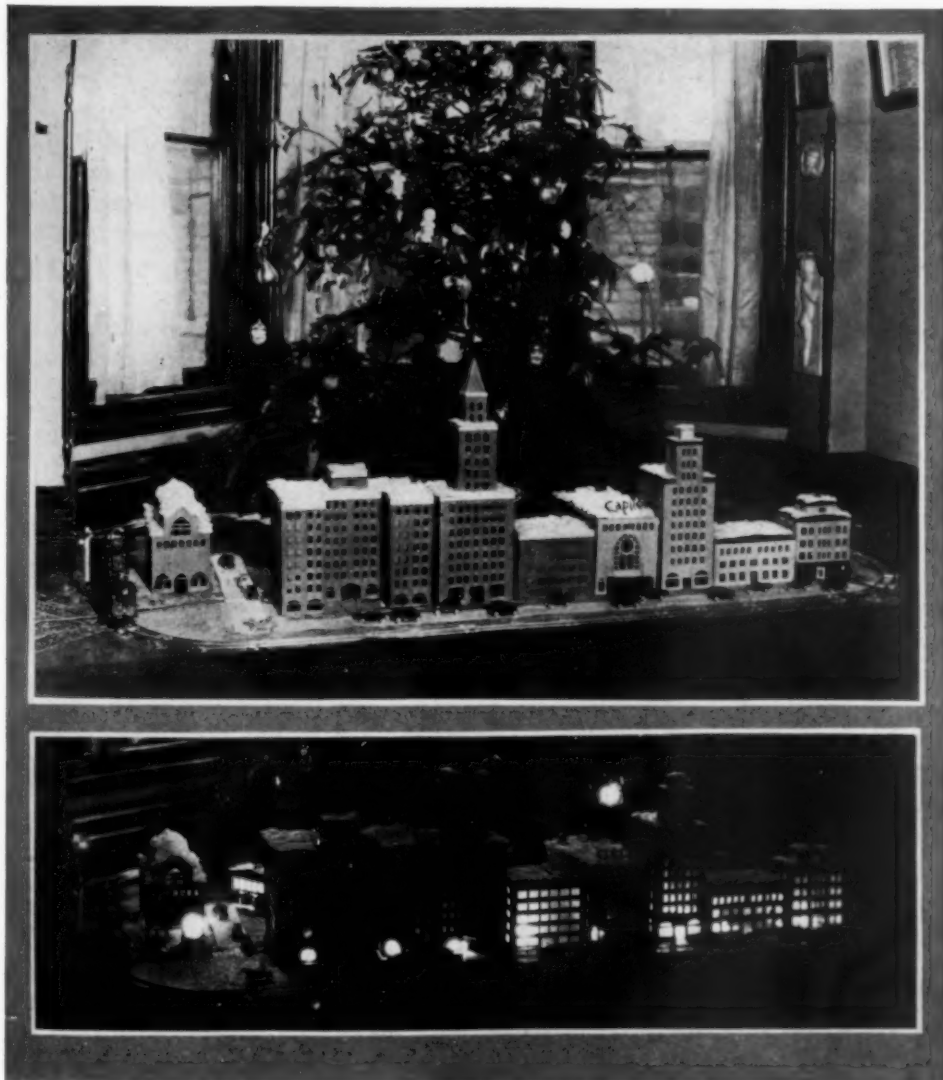
#### IV. THE REGULAR GRADE TEACHER WHO TEACHES HER OWN ART

1. It has been the writer's experience that *here* are some of our best teachers of art in the elementary grades. This teacher has a greater opportunity for she can relate art to the other school subjects much better than any one else for she has the whole curriculum in mind. She can use part of the history period for art or part of the art period for history. She can use an hour one day for art and an hour the next day for history. Her time is not scheduled to the minute.

2. The regular teacher in Grades 1, 2, and 3 should draw for the children. She may say that she cannot draw as well as the children. This is not true unless she has very unusual children. Even then, she can draw better than the majority. It is for the majority that our teaching should be planned. A teacher who is afraid to draw for the children should start by drawing an inanimate object, such as a house or tree and then try an animal later on. She will get more nerve as she goes on.

3. The regular teacher in Grades 4, 5, and 6, who is very poor in drawing and is afraid to try can do a great deal by selecting simple material for the children to copy and good illustrations to help them to do original work.

NOT WHAT YOU DO, BUT HOW YOU DO  
IT, IS THE TEST OF YOUR CAPACITY



Two views of a group of buildings made by Carl Ohlendorf, sub-freshman class, University of Chicago, Laboratory School. Carl did most of this work at home and brought the results of his efforts to school. He wants to be an architect some day and was inspired by the city skyline as he saw it by day and at night time.

Miss Jessie Todd who sent in the photographs believes that construction work done in primary grades often leads to more detailed construction work in upper grades.

## Snow and Snow Pictures

**A**N ARTIST goes out and paints the radiance of sunlight across the streets of a great city or the hazy tones of the tall office buildings on a foggy day. Seeing this painting, the city no longer remains ordinary to us. From then on we see it as the artist has taught us to see it.

In some states we have an abundance of snow. No doubt there are many people who see nothing in the snow but a white covering on the ground or something to be shovelled off the sidewalk. If we can lead the boys and girls to see beauty in their surroundings, we are helping to realize one of the big aims of art education in the public schools.

The Art Institute of Chicago, Metropolitan Museum of New York, Worcester Art Museum, Massachusetts, and many other art museums have beautiful snow paintings on their walls. Children who live near them have the opportunity of seeing lovely interpretations of snowy landscapes but they are necessarily a very small part of the population of American school children. These museums furnish very few colored reproductions of snow scenes. After writing to all the leading museums in the United States and Canada, only one was obtained, "Ice-Bound," by Willard Leroy Metcalf, from the Art Institute of Chicago. Lovely black and white illustrations may be purchased from these museums but children do not appreciate these as much as they do colored reproductions.

A number of snow scenes are printed in Seemann prints. The one entitled,

"Russischer Winter" (No. 3097), Igor Grabar (Moskay), gives the children appreciation of shadowy branches on snow and of the way some modern artists paint, for the brush strokes are very plain.

One fine way to teach appreciation along this line would be to buy the following pictures for the city schools:

- "Dusk in Winter," Biese (No. 129). \$6.00.
- "Before Sunset," Kukla. \$10.00.
- "Winter in Seafold," Palmie. \$12.00.
- "Skating," Laveray (7568) \$8.00
- "Curling," Laveray (7569) \$8.00
- "Morning Quiet," Palmie. \$12.00
- "Karwendal Mountains," Palmie. \$12.00

These could be hung in different schools each year or perhaps each month. They are large enough to be seen across a big room or hall. I think we all realize that appreciation comes many times from viewing a few pictures many times.

One can plan on about the same amount for framing, so for one hundred and fifty dollars, a school system could open the eyes of 20,000 little children to the beauties around them.

Sweden has given us one of the most beautiful snow painters, G. A. Fjaestad. Several of his pictures may be bought from P. A. Norstedt and Soner, Stockholm, Sweden, for several dollars each. These pictures would teach the children appreciation for a tapestry-like texture in painting and lovely soft colors. If the school has access to the *International*



TWO UNUSUALLY ARTISTIC SNOW SCENES. THESE WERE  
PHOTOGRAPHED BY H. C. MANN OF NORFOLK, VIRGINIA

*The School Arts Magazine, January 1926*

*Studio*, other pictures by this artist may be seen, as follows:

Volume 48.

Page 60. Winter Morning.

Page 71. Fragment of Waterfall.

Page 72. Hoarfrost.

Page 335. Snow-Clad Birches.

Page 336. Ski Tracks in the Wood.

Page 338. The River.

LIST OF SNOW REFERENCES (For the high school or college student)

International Studio:

Volumes: 1, 2, 3, 4, 8, 10, 11, 15, 17, 18, 19, 20, 21, 22, 23, 24, 26, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 42, 43, 44, 46, 49, 51, 52, 54, 55, 56, 57, 64, 65, 66, 67, 68, 69, 70, 73.

American Water Color Society: Volume 41.

American Art Annual: Volume 20.

Scribner's Magazine: Volume 72.

American Magazine of Art: Volumes 2 and 8.

Art Review: Volume 2.

Arts and Decoration: Volume 10.

The Arts: Volume 3 and 5.

Fine Arts Journal: Volume 34.

Century Magazine: Volume 106.

Year Book of Canadian Art: 1913.

Books:

"Scandinavian Painters of Snow," by Laurin, Hannover, Thiis.

"American Artists," Royal Cortissoz.

"American Painting and its Tradition," John Van Dyke.

"History of American Painting," Samuel Isham.

"Landscape Painting," Lewis Hind. Volume 2.

"Life and Work of Winslow Homer."

"Russian School of Painting," translated by Yarmolinsky.

"Raconte Par Lui Meine," three volumes about Millet.

—JESSIE TODD

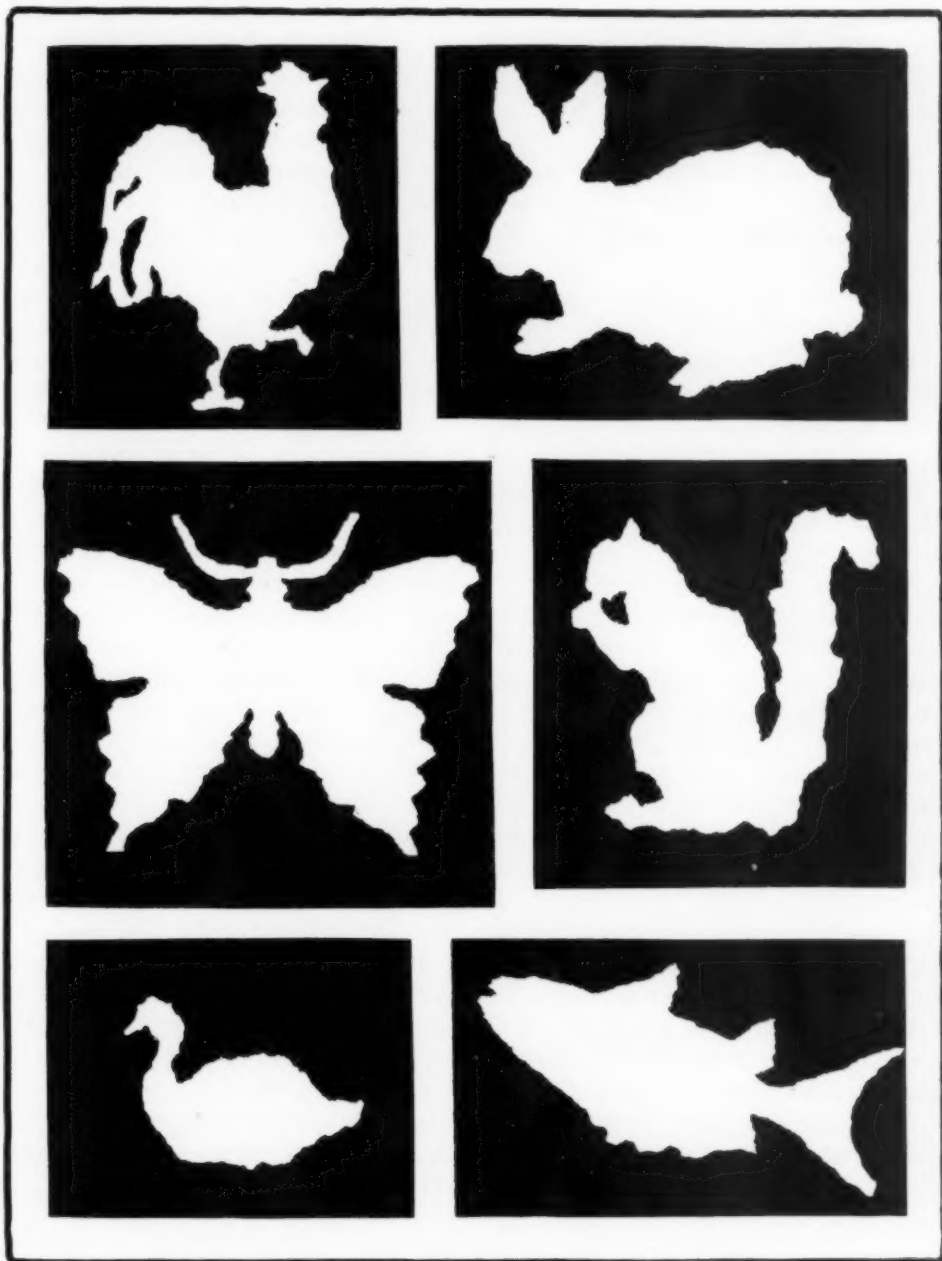
## Paper Tearing

FLORENCE MORRISON, ACKLEY

*Chicago, Illinois*

ONE of the earliest demonstrated characteristics of children seems to be the mania for tearing "up" something. This appears to parents and teachers a very destructive tendency, which causes much annoyance. Why not suggest to the children that they tear "out" something, instead of tearing "up"? Instead of regarding this very natural instinct as detrimental, why not cash in on it, by leading children to create interesting pictures, through tearing paper?

Some children seem better able to express an idea, or to represent something, by making the thing from paper, rather than drawing on paper. School art courses should be so varied that the child may discover the medium and method best suited to his own way of expression. After all, the aim in public school art should not be technique, or insisting that all pupils gain efficiency in the use of some particular medium. The big motive is to help children toward self-expression and enjoyment of



PAPER TEARING IS AN IDEAL PROJECT FOR GRADE CHILDREN. IT DEVELOPS AN EYE FOR PROPORTION AS WELL AS THE COORDINATION OF BRAIN AND MUSCLES. OBJECTS LIKE THE ABOVE ARE IDEAL SUBJECTS

*The School Arts Magazine, January 1926*

all about them in the world. To accomplish this noble purpose we must offer many different avenues of approach, for all children are not equipped in the same way to travel.

Children should be taught to study, thoughtfully, the object to be represented, really to memorize it, before beginning to tear. If the mental picture is clear, then the entire effort can be directed on muscular control. Since there is no hint of outline, or sketch, on the paper before tearing, great care must be exercised, in order to gain likeness. The paper is held firmly in the left hand, the thumb and index finger of the right hand to do the pinching or tearing out.

No form with a perfectly smooth outline can consistently be expressed through tearing. Such objects as a ball, book, or box, for examples, should not be represented by tearing. The very nature of tearing produces a ragged, uneven outline. Such things as trees, landscapes, some fruits, vegetables, flowers, weeds and some animals may legitimately be torn out, on account of their uneven outlines.

At the beginning, in teaching tearing, very simple things should be done, of course. As muscular control increases, more complicated things can be torn. Since only the mass or silhouette is shown in this work, it is a great aid in teaching the important things and subordinating detail. After tearing a few things, the child becomes accustomed to

looking for essentials, leading characteristics and proportions. All this is invaluable later in free hand drawing. In no other form of art expression is the child so forced to think first, as in tearing. In painting, a mistake may be washed out, or painted over; in modeling it is possible to add or take off for correction; when using pencil, the eraser may be employed to correct an error. In paper-cutting the scissors may snip away a faulty outline. In tearing, however, it is almost impossible to re-shape the thing, after it is once torn out.

The tendency of most people is, to rush into a thing without proper contemplation in advance. This very failure to duly study a problem before attempting its solution, is the cause of much misery and many serious accidents in life; therefore, it is the business of those, in whose care children are placed, to help them in every way possible, to think and to look first, before they act. Paper tearing seems an ideal means of teaching this very thing, as success in this line of art work demands forethought. It is also a great aid in teaching concentration, and it greatly increases the strength of the fingers.

The best part of the whole thing is that it fascinates the children, as well as helps them. Phillips Brooks said, "He who helps a child, helps humanity with a distinctness, with an immediateness, which no other help, given to human creatures in any stage of their human life, can possibly give again."

THE WORLD IS LOOKING FOR THE MAN WHO CAN DO SOMETHING,  
NOT FOR THE MAN WHO CAN "EXPLAIN" WHY HE DIDN'T DO IT.



Bruce Cheever

## THE LONG-NECKED GIRAFFE

The giraffe has such a long neck,  
That his head looks just like a speck.  
His legs are so long  
He's almost made wrong.

—ADA STRELE.



Jane Olson

## THE WINDMILL

O windmill, you have such big arms,  
I often see you on the farms  
But when it is a windy day,  
O windmill, you begin to play.

—MORRIS FISHBEIN.

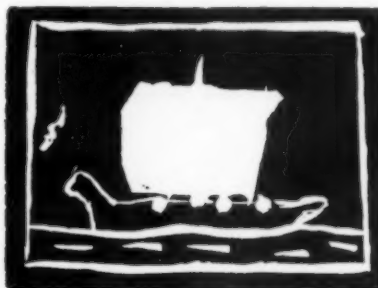


Bruce Cheever

## THE LIGHTHOUSE

The lighthouse many a storm has braved  
The lighthouse many a ship has saved  
With its flood of yellow light  
Pouring out into the night.

—THOMAS STAUFFER.



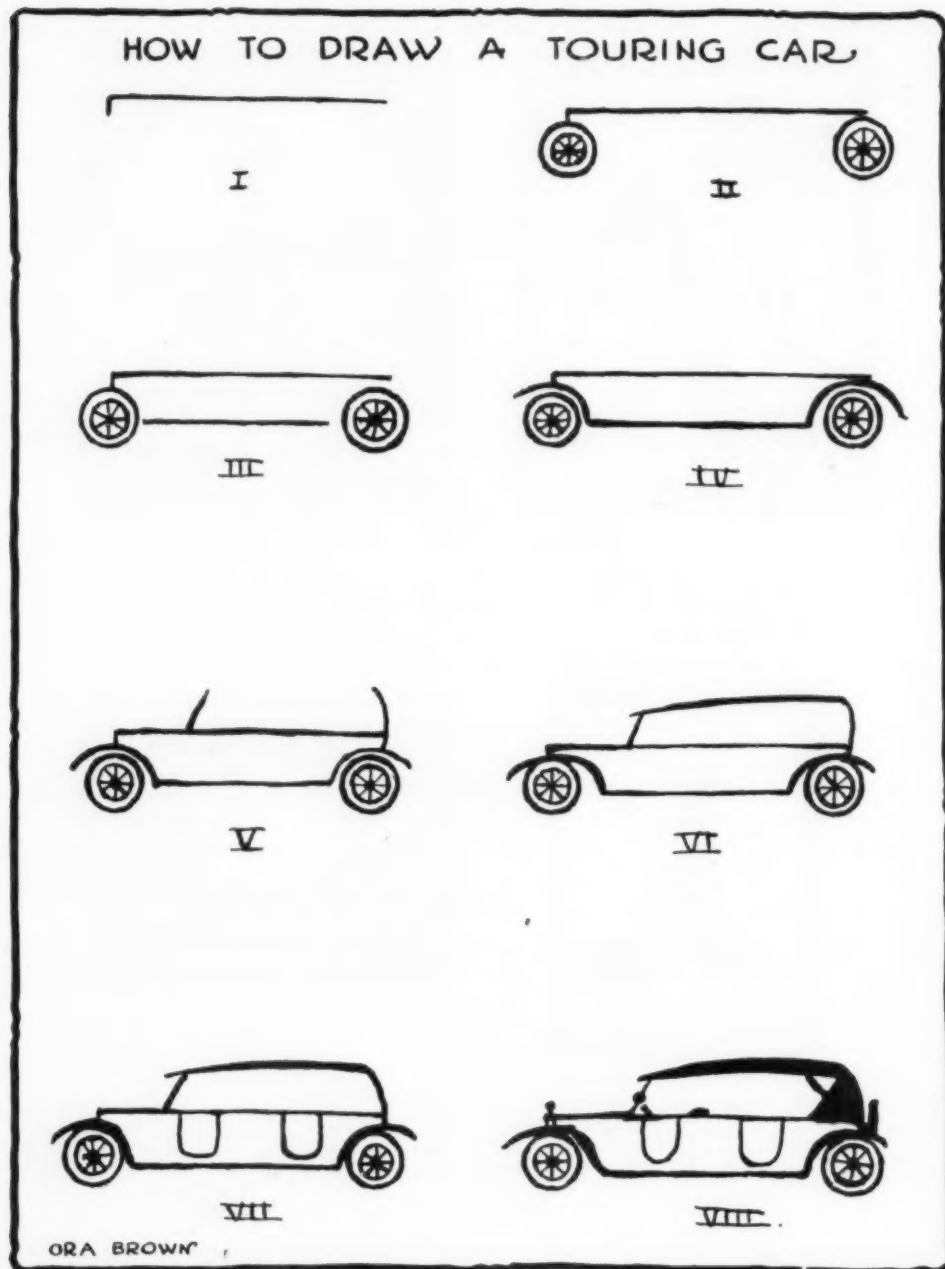
Morris Fishbein

## THE VIKING SHIP

I saw a ship a-sailing,  
A-sailing on the sea.  
It had a great big dragon head as pretty as could be.  
And if I were on that ship do you know what I would do?  
I'd put up a flag on it all red and white and blue.

—JEAN DEPREME.

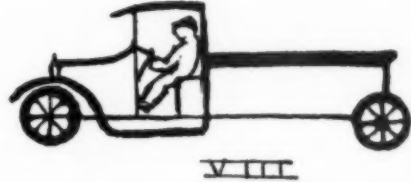
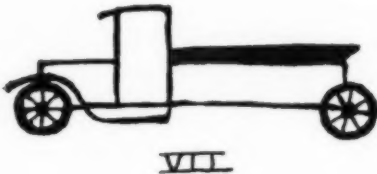
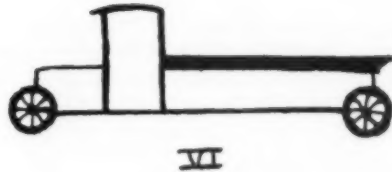
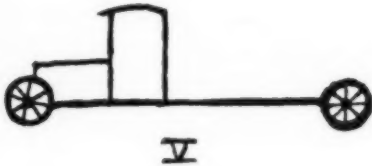
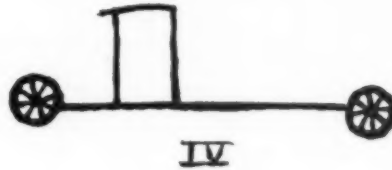
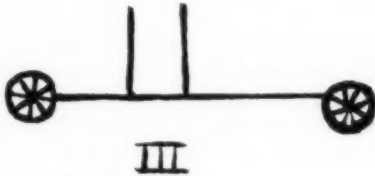
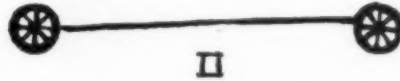
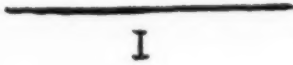
PAGE FROM A FASCINATING "BOOK OF POEMS AND WOOD CUTS" PRODUCED BY CHILDREN IN THE THIRD GRADE OF THE UNIVERSITY OF CHICAGO ELEMENTARY SCHOOL. THESE WERE SENT IN BY MISS JESSIE TODD



TWO PAGES THAT WILL BE OF HELP TO GRADE TEACHERS. CHILDREN LIKE TO DRAW MOTOR CARS AND IT IS GOOD TO SHOW THEM AN EASY WAY TO DO IT. OUTLINES LIKE THESE CAN BE FILLED IN WITH COLOR

*The School Arts Magazine, January 1926*

# HOW TO DRAW AN AUTO TRUCK



ORA BROWN

AFTER THE CHILDREN HAVE LEARNED HOW TO DRAW AN INDIVIDUAL MACHINE THESE CAN BE ARRANGED INTO COMPOSITIONS WHERE A NUMBER OF MACHINES ARE SHOWN. THESE PAGES WERE DRAWN BY MISS ORA BROWN, UNIVERSITY OF CHICAGO, ILLINOIS

*The School Arts Magazine, January 1926*



**SYMBOLISM FOR ARTISTS**, by Henry Turner Bailey and Ethel Pool, is a book that should be in the hands of every artist and art teacher in the country. This book assembles into one handy volume valuable information that is generally hard to locate.

Every artist and art teacher finds times when he is in great need of correct data as to the proper symbol to use in connection with certain ideas. With this new book at hand he can locate the needed information in a few moments.

Nothing of this character has previously been published and yet there has been a strong demand for such a book. Those who purchase this book will find that it will pay for itself in the first month's use.

Publishers, The Davis Press, Worcester, Mass. Price, \$5.00.

**THE TECHNIQUE OF WATER-COLOR PAINTING**, by Richmond and Littlejohn, will be welcomed by many art teachers. The interest in watercolor work has grown considerably in the last year and many art teachers are looking for a comprehensive book on this subject.

This new volume is well printed and illustrated with handsome color pages. Some of the subjects it covers are Transparent Wash, Granulated Wash, Charcoal and Water Color, Wash and Outline, Paste Methods, Body Colors, The Dry Method and Scratching Out.

Publishers, Isaac Pitman & Sons, 2 West Forty-fifth Street, New York City. Price, \$6.00.

**COLOR IN ARCHITECTURE**, by F. S. Laurence, is a book which will be of especial interest to those studying architectural rendering. This book is attractive in appearance and contains a good number of color pages.

One of its main aims is the creation of interest in the fascinating art of polychrome as applied to buildings. Throughout the country civic planning commissions have been endeavoring to introduce more use of color in architectural projects. The book, *Color in Architecture*, brings out the artistic possibilities in stores and skyscrapers, buildings too often thought of as connected with ugly, commercial construction.

Publishers, National Terra Cotta Society, New York City.

**A PRACTICAL FOLIO OF LETTERING**, by William L. Longyear, is an interesting, well planned portfolio containing twelve plates designed to meet special needs of those doing lettering.

The first plates deal with Roman letters and their construction. Plate 4 explains the important problem of spacing and the remaining plates each contain an alphabet that is of value to those in need of authentic alphabets that are practical and readable. Bizarre or "trick" letters have been eliminated.

Published by Wm. L. Longyear, Pratt Institute, Brooklyn, N. Y. Price \$1.00.

HOW TO SEE MODERN PICTURES, by Ralph M. Pearson, fills the recent demand for something authoritative on the work being produced by twentieth century artists. In addition to an explanation of the motives of the modern artists, Mr. Pearson gives many valuable suggestions as to art rules and methods. He also takes up such subjects as The Buying of Pictures, Art Dealers, Interior Decorators, Art in the School, and The Artist and the Public.

Published by The Dial Press, 152 W. 13th Street, New York City. Price \$2.50.



FOR THE BENEFIT OF OUR READERS the editors have adjusted their glasses for a long look into the future, and have picked up many interesting and illuminating ideas. With the help of our contributing editors in the Art for the Grades department and new stars which are constantly appearing in the art-educational sky, each number, from January 1926 until June 1927, will bring to our thousands of enthusiastic friends very definite up-to-date helps, "thumbnail sketches" of which have already been made.

Just run over the following outline of subjects—are they not suggestive? It is not possible to give here the details of these great numbers, but it will not be difficult to visualize the contents, and it will be lots of fun to discover how far they exceed your greatest imagination. Here is the list, month by month:

#### 1926

January	Illinois
February	Textile
March	California
April	Spring
May	Sunny South
June	Outdoor
(end of Vol. XXV)	
September	Poster
October	Drawing
November	Other Lands
December	Christmas

#### 1927

January	Design
February	Our Country
March	Nature
April	Orient
May	Home
June	Rural
(end of Vol. XXVI)	



THE FEDERATED COUNCIL ON ART EDUCATION; a Report of its Origin, Organization, Work and Purpose. The unlimited possibilities for great helpfulness to the cause of art education, and to every individual member of the fraternity, calls for active interest in this organization. Ask Mr. Leon L. Winslow, Secretary, Carrollton and Lafayette Aves., Baltimore, Md., for a copy of this neatly printed report.



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Artz

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THE SEVENTEENTH ANNUAL CONVENTION of the Eastern Arts Association will be held in Syracuse, N. Y., April 21-24, 1926. The headquarters will be Hotel Syracuse. Arthur F. Hopper, Plainfield High School, Plainfield, N. J., has charge of the program this year.

Readers of THE SCHOOL ARTS MAGAZINE may render a real service by suggesting *now* to Mr. Hopper topics and speakers for the sectional meetings.



WESTERN ARTS ASSOCIATION CONVENTION only ten weeks away. This year the Western Arts Association and the Midwest Vocational Association will hold a joint convention at Des Moines, Iowa, March 16 to 20, 1926. The official headquarters will be the Fort Des Moines Hotel. The commercial and educational exhibits and most of the meetings will be under one roof. Mr. Robert Woellner of the University of Chicago High School is preparing a program that will interest every art supervisor and teacher.



THROUGH a co-operative arrangement with the Department of Education of Baltimore, city pupils of the Senior High Schools and those of the ninth grade of the Junior High Schools may now specialize to some extent or major in art. Ten credits a year toward high school graduation may thus be earned by attending these special Unit Classes which meet twice a week at the Maryland Institute, provided the student is also registered for the subject of art in the Junior or Senior High School which they are attending.

The work at the Institute consists of a required course one afternoon a week from three to five o'clock and an elective course on Saturday morning from nine to twelve o'clock. One hundred and sixty pupils were registered in these courses during the past school year.



THE NEWEST FOLIO of the "Interpretive Costume Design" series by Rose Netzorg Kerr is "Egypt, Greece, and Rome." This folio is uniform in size and style with "The Orient," "The Age of Chivalry," and "American Costume," the other three folios in this series. Much authentic research, formalized design characteristic of the ancients, and nicety of decorative drawing combine to make this new folio a valuable addition to costume reference.

The architectural backgrounds and decorative accessories will be found excellent for notebook research in classes of art appreciation. Color descriptions give a working basis to each plate.

The folio is attractively printed in two colors, and contains twelve plates 7" x 10" on heavy cream stock. The price is \$1.00 postpaid, and it may be obtained from the Fairbairn Art Co., 736 West 173rd St., New York City.

THE NORTH AMERICAN SOCIETY OF ARTS, 342 Madison Ave., New York City, the functions of which have customarily been confined to educational fields, has extended its program so as to include a Department devoted exclusively to analyzing and reporting upon problems involving color and design such as are encountered in the work of business organizations.

This Department has been created to satisfy a widely appreciated need for a practical, scientific system of analyzing the relation of color and design to the sales possibilities of merchandise and to the success of advertising.

The Department has perfected a system, based upon studies of color areas and their psychological effect upon the individual. This system enables business organizations to take full advantage of the positive effect of color, together with the particular design involved, without having to accept an element of uncertainty.

Color is to be credited with the success or blamed for the failure of many business enterprises. It incites a powerful impulse to buy or not to buy, and therefore its importance is reflected in the financial returns of sales campaigns.

It will be the pleasure of the color specialists who have worked out the system now adopted by the North American Society of Arts to supply information or opinions in regard to any problems which arise out of the use of color or design in manufacturing, merchandising, or advertising.

THE DRAMA LEAGUE OF AMERICA is organized "to stimulate interest in the drama, to encourage and support such plays as may be deemed worthy, to disseminate information concerning the drama and its literature, and to co-ordinate the amateur effort of the country." Its activities are circulated through a monthly magazine, a drama calendar, a book shop, and League meetings, available to all persons included in its general membership. The work already accomplished in dramatic art with social groups, children, public schools, Sunday schools and churches is recognized as most beneficent. The services of the Drama League may be enlisted very profitably by teachers and schools contemplating giving plays. Send to 59 East Van Buren Street, Chicago, Ill., for circular of information.

THERE IS LITTLE of artistic interest in a rubber stamp—also, the "rubber stamp secretary" has been the occasion of out-worn humor. However, rubber stamps and stamp pads are such important features in every day life, everybody wants good ones. There are many such, undoubtedly, on the market, but we have just ran across an outfit which has so many good features—there is not room here to describe them—we suggest to our readers who are interested that they write to Mun-Kee Products Corporation, Newark, N. J., and ask for a circular telling about their Silent Stamp Pads and ink.



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F. H. MEYER, Director

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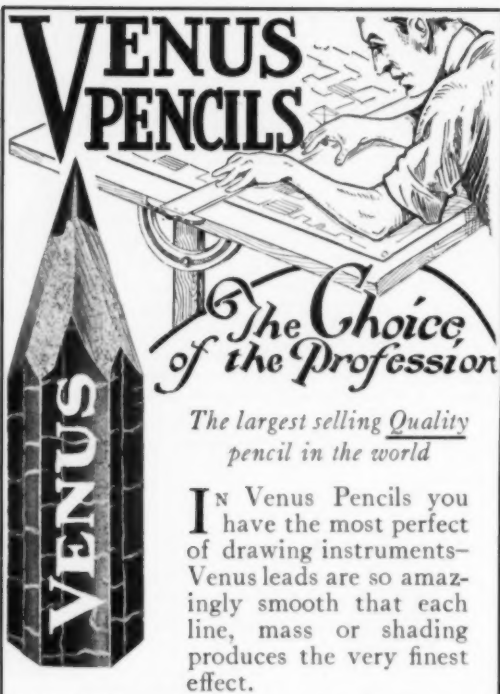
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